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Carol
Elayne
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GOOD TIMES FOR ALL TIMES

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MANUFACTURED IN THE UNITED STATES OF AMERICA
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This Book is affectionately dedicated
to
My Sister
GRACE M. LAMKIN
and
My Brother
JOHN J. LAMKIN

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The writer expresses appreciation to the Playground and Recreation Association of America for permission to use certain Material prepared by her and first published in "Fun for Everyone," and to her mother Marian Lamkin for permission to publish several of her poems.

She also welcomes this opportunity to express her appreciation to friends and co-workers in the fields of dramatics, music and recreation whose interest and whose help make them a joy and an inspiration as we play and sing and act together.

HOW TO USE THIS BOOK

In this book we have set down for you in concrete form the whole field of entertainment. We have anticipated your wishes and your needs.

Have you ever, near a holiday, searched for material? Here it is. Have you sometimes needed a party plan or a play for your group? Here it is. Recreation and entertainment for the Family, the Club, the School, the Neighborhood, and the Community are in this book. Stunts, Parties, Shows, Games, Skits, Sketches, Plays, Pantomimes, Dances, Drills, and Music are here.

Carnivals, Minstrel Shows, Festivals, Pageants are planned for you. Especially selected Bibliographies of Books for every occasion make this a reference book which is ready, reliable, and compact.

Suppose you want a Program for one of the Holidays, look in the Classified Index under the name of the holiday and you will find complete Programs also material for many more, Poems, Songs, Readings, Plays, Festivals, etc.,—or a Program for a certain group of people as: Children's Club, Women's Club, Church, Lodge, School, Men's Club, etc., look under the heading you want material for and you will find it;—or again a certain type of material as; Play, Minstrel Show, Skit, Festival, Carnival, Pageant, Picnic Program, Ceremonial, Game, Contest, Stunt, Entertainment, etc., look under the heading of the type of thing you want and find it.

Children! Young Folks! Grown-ups!

The book tells you What To Do—When To Do It—and How To Do It, in a simple, sensible, and seasonable way.

It is the answer to

What Shall We Do?

N. B. L.

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GOOD TIMES FOR ALL TIMES

Chapter One

HOW TO BEGIN

BEGIN just where you are. If you have never planned a program before, look over the programs suggested for your group.

First get acquainted with the book. Next, believe that you *can* do the things you find that seem to be adaptable to your group in

The Home
The School
The Church
The Club
The Camp or Playground
The Urban or Rural Neighborhood
The Small or Large Community.

When you have found what you want and know you can work out the material, the next thing is to *do it.*

If you know your groups and know some of their interests, you can easily adapt a program to their needs.

Remember that people are always more important than activities, and if you are all interested and enthusiastic, the program will *go.*

If you have planned many programs, you will still be looking for new material and new ways of using old material. One suggestion in this book may, because of your experience, shape an entire program in your mind.

It works both ways.
The way to begin is *to do.*
To Enjoy Doing—and then
Do It Again.

BE A LEADER

We need more leaders and not so many followers.

Be a leader!

Think through a simple plan to make the program go!

The group wants it to be a success, and many of them are ready to go to the woods for decorations, plan refreshments, music or whatever is needed.

Someone needs to start the ball rolling. This is the leader's job.

The members of a group often have many good suggestions. Use these if they are practical. The more interest you can stir up among the members the better your program will be.

There are hosts of simple and interesting things to do in which Music, Recreation, and Dramatics have a part. Anyone may do them and enjoy them. This is the way talent is discovered.

Enthusiasm and confidence grow with each new triumph, and soon you and others in the group are heralded as leaders.

Community confidence in your leadership grows, and it is through such growth that whole communities thrive and have their being.

BUILDING THE PROGRAM

We always have in mind certain things when building a program. If it is near a holiday or a special day, that is a good theme to begin with.

This book gives you material for all the Holidays and Special Days. We think over where this is to be, how much time we have, how many there will be, etc.

We bear in mind whether it is to be just for pleasure, or whether we are raising money for some organization or charity.

We know that if we have only a short time for preparation, we shall need numbers which may be prepared quickly.

Who sings? Who plays? Who dances? Who acts?

Soon we have some talent in mind. Through various channels we hear of other talent.

Some numbers are ready and will need no rehearsing. Others must be prepared. A group of tableaux may need only one rehearsal, while a play will require several.

Someone who will enjoy doing it is put in charge of each group.

Now we have the program planned and the material selected.

MAKING THE PROGRAM GO!

We shall need a few committees. This divides up the work and makes it easy for everyone. Half the fun is spoiled if some people think they have too much to do. "Many hands make light work."

The Program Committee helps arrange the program and sees that everyone is preparing the numbers they are responsible for.

The Publicity Committee talks about the plans, writes stories for the papers, gets out posters, and distributes enthusiasm to everyone.

The Finance Committee tells the rest how much they may spend, and, if it is a "pay" program, looks after tickets, door receipts and disbursements. This committee will also tell you how much you have made.

The Invitation Committee graciously invites whoever is to be especially asked, and if necessary arranges a way for them to come and go.

The Decoration Committee goes to the woods for decorations, or buys and puts up crêpe paper streamers or borrows candles, drapes, etc., to make the setting more attractive.

The Music Committee leads the songs, or asks soloists and others to give numbers on the program.

The Refreshment Committee is always popular, and does the best

it can with the money it has to spend. Sometimes the members bake and brew at home to help this committee.

These committees may each be just one person, or sometimes two, three or four. We keep them small and comfortable. We give different ones an opportunity to serve on committees each time.

RESULTS

Of course we have kept good-natured and gracious through all of these experiences.

We have made all feel that we have appreciated them and the good work they did to make the program a success. We have all enjoyed the social relationships. The work has not been hard because it was divided among many, and no one felt exhausted or overworked.

We are all ready to DO IT AGAIN.

It has satisfied us.

It has been worth while.

It has been real fun.

Chapter Two

WHAT THE FAMILY CAN DO

A HOME is a *home,* and certain occasions bring the elements of family life more closely together. One of these is when father, mother, and all the rest have an evening of fun together.

In these days of motion pictures, automobiles, airplanes, and other away-from-home recreation—as clubs, associations, scouting and hiking activities—little time is left for the family to be together in the home. But let us save some time for these home evenings; they are an important part of our upbringing and the memory of them stays with us always.

"What we became when we were children, that we are now," was well said. If we lose some things along the way, we cannot go back after them; we never get over their loss.

The music, books, and recreation in the home are shaping ideals, building habits, and developing leadership for later years. They are enriching the life of each member of the family.

The father who believes in recreation which develops wholesome play will start a back-yard playground—a sandbox for the youngest, a horizontal bar for the others, a rope to climb with, a teeter, and a place where family and neighborhood friends can play volley ball.

The mother who realizes the good things that come to all of us through putting our thoughts into actions, creating and developing the things in which we are interested, will see that the children in the home know the nursery rhymes, the bedtime stories, and the hero tales that follow the period of legends and fairy tales. She will also use these stories as a medium for self-expression. She will help the children dramatize them, giving each a chance to create and develop the scenes, make the costumes, stage sets, etc.

Some stories read during the week may be dramatized over the week-end. Sometimes father and mother and all the family take part. Father builds a little model stage to follow the doll house and they work out the stories on the little stage first. Later, with the use of cardboard and crêpe paper, giving attractive work to little hands, a tree full of blossoms may grow on an old curtain, or a little cottage built of wrapping paper may adorn the stage for a setting. So our first family recreation centers round

1. The Back-Yard Playground
2. The Story Hour
3. Hand Work

Live the story hour. Make the stories vivid and interesting. Each family should own a book of fairy tales, folk tales, one or more of nature stories, and more or less realistic stories like *Peter Rabbit, Little Black Sambo,* and one of hero tales.

At the end of this chapter is a selected list of books for the home, including material for Plays, Songs, Stories, Hand Work, Athletics, Games, Dances, Stunts.

TEN READY PROGRAMS FOR THE HOME

I. SISTER'S BIRTHDAY PARTY

Sister is in the high school, but at this party everyone has a good time even to six-year-old Betty, and including father and mother. The guests are received by a small member of the family or possibly by two. Twenty or more guests, let us say, have been invited. When they return from leaving their wraps, each is given a small card on which is written the name of a familiar song like *Yankee Doodle, Dixie* or any of the popular ones that everyone knows. A number also appears on the corner of the card. Two cards have the same song. Everyone begins naming or singing the song given him and looking or listening for a guest who has the same song. When the partners are found, the Progressive Stunts begin.

There are six tables with four chairs at each. The tables are numbered. The partners are seated at tables, according to the numbers on their cards. On each table is a "stunt" and the two people finishing first (not necessarily partners) score ten points. The four players move to the next table. A bell is rung at the beginning of the game and when changes are to be made. There are three judges.

Table 1. The Rice Relay

A bowl in the center has rice in it. There is a saucer in front of each guest, and toothpicks near the bowl. When the bell rings, each guest lifts out ten pieces of rice, one at a time, on the toothpick, and deposits them on his saucer. The two finishing first score ten points, and all move up to the next table. Those at other tables move up one. Score is kept on the cards given out at the beginning.

Table 2. The Story Told

A box in the center of the table is filled with slips of paper. Each paper bears the title of a well-known rhyme or story, as *Little Miss Muffet, Little Red Riding Hood, The Three Bears,* or *Old Mother Hubbard.* A package of blank cards, four pencils, and a box of colored crayons are on the table. When the whistle blows, each guest draws out a slip of paper, the first one touched. He writes the name of the story on the card and illustrates it. All work until the whistle blows, when the three judges decide on the best illustrations. Winners score ten points. All move.

Table 3. The Peanut Relay

A wooden bowl filled with peanuts stands in the center of the table. Four hatpins are on the table and a small white bowl is before each guest. When the bell rings, each one jabs peanuts, one at a time, and puts them in his bowl. The two who have the most when the whistle blows are the winners. All move.

Table 4. Jingles

A covered box stands on this table. In it are slips with the names of the guests on them, one on each slip. When the bell rings, each one draws out a slip and writes a four-line jingle about the name. The two finishing first win. All move.

Table 5. Spring Millinery

Here is plenty of crêpe paper in several colors, with four pairs of scissors, a pot of paste, and thread with four needles. When the bell rings, each guest makes herself or himself a fancy cap and puts it on. Everyone at this table scores ten points, and they all move.

Table 6. What am I?

There are sixteen large cards on the table, turned face downward. They are numbered. Small blank cards and pencils are on the table. When the bell rings, each guest takes four cards. On each card is an advertisement, cut out and mounted. Guess what each one advertises. Write on your card the number of each, and what advertisement you think it is. Those who guess their four correctly get ten points.

Put names on score cards, and hand them in. The one getting the most points gets a gift of a candle and candlestick, the birthday symbol.

Find the partner you had at the beginning and gather round the birthday table where a buffet luncheon is served. At the last, the birthday cake is brought in, and all make a wish. Sister cuts it. In it are a new dime (for wealth), a new penny (for luck), a ring (for a wedding), a thimble (for maidenly bliss), and a tiny ivory statue (for your wish).

The fortunate or unfortunate ones report, then the jingles that were written at Table 4 are read.

Remember that everyone has on a fancy cap which was made at Table 5. The guests divide into four groups, and using their caps for a costume suggestion, each group has five minutes to prepare a charade or a vaudeville stunt. These are presented and guessed by the others. All gather for some good-night songs, and the party is over.

A Few Charades

Charades are Acting Out words, as *Names of Flowers:*

Rose—(All stoop down and rise up together, or march up in rows).

Gentian—(In two parts)
(Gen—call a girl by this name and speak to her in passing).
(tian—Shun someone you meet).
Carnation—(In two parts)
(Car—Pantomime getting on a car, meeting a friend, etc.).
(Nation—Sing a verse of America).

Names of Streets (Act out names of well-known streets in your city):
Main Street—(Promenade, using incidents along the way for action).
Hill Street—(Climb a hill).
Broadway—(Two large people taking up all the room).

Others can be worked out from Names of Books, People, and Pictures.

II. WHAT WE DID ONE WINTER NIGHT

Stunts and Surprises.

All week we had been looking forward to this night. Father and mother said they had some surprises for us, so we had to keep up with them and get something ready. It was great fun. It was decided that each of us might bring one guest. No one told who his guest was to be. The party was to begin at 7:30 and last until 9:00. Here we were, twelve of us, little and big. We each selected a number from some cards in the hall, and our stunts and surprises came in the order of our numbers.

1. *Father had number one.* He went over to the victrola and put on a new record he had just brought home (surprised us!), and said that when the music began, we must all do something in time to the music. We could dance or perform any way we chose so long as we kept time. Anyone who did not do this had to put on an extra stunt.

2. *Brother Ben* (twelve years old) *had number two.* He told us all to get our hats and put them on, take our guest as our partner, choose a corner of one of the two rooms as a base, and when he blew the whistle, to fold our right arms back of us and try with our left to knock off our partner's hat. The other one must dodge. See who keeps his hat on the longest in each couple. This he called Knock Off.

3. *Mother was number three.* She had us all sit in a circle on the floor; then she told us the story of *The Pig and the Sheep,* or how the animals built a home and everyone found something to do (*Worthwhile Stories,* by Evans). After mother told us the story, she asked different ones to choose a character from it. She had funny little caps and coats of paper that suggested the parts we had chosen. Then we played out the story. After that we changed characters and did it again. Then the animals danced for joy when the house was built. We had another victrola record, *Turkey in the Straw,* and we all impersonated the animals we were, performing to the music.

4. *Betty* (aged 6) *was number 4.* She sang a new school song for us and then taught us to play Dickory, Dickory Dock the way they did it at school.

5. *I was number 5* (Evelyn aged 13). I had made a part of an alphabet on cards. I held up a letter and the first one who named a fruit beginning with that letter scored 2. I held up ten letters in succession for names of fruits. Then we counted up to see who won.

6. Mother said that each one of us should think of some song or character. When she started a march on the victrola, each one was to pass across the room and act out the song or character, and we would guess. We had been singing *Steal Away* at school that day, so my guest stole across the room to the music, looking and listening all the way. Father guessed it.

Betty acted out *Little Boy Blue.* Father was King Arthur. He had just read us one of the King Arthur stories the night before. Ben acted out *Sweet Genevieve.* And mother acted out *Old Mother Hubbard.* She then told us that the cupboard was bare, but that she would give each of us ten minutes to hunt in the corners and hidden places for good things to eat. We found peanuts, candy, apples and popcorn balls, and had a feast before our guests went home.

III. SHADOW PLAYS

One evening each of us took a story we had had at school and made a Shadow Play out of it. We put up a sheet between the dining room and the living room, and acted out the stories. We had a light behind the curtain, but none in front. We fixed costumes of just any old thing that we found about the house. Almost any story can be made into a shadow play.

IV. OUR STUNT SHOW

One evening we spent in the back yard and Ben and father gave us the following stunts to do.

1. Get up
Fold arms, lie down, and get up without using elbows or hands.

2. Whiskers on the Cat
A black paper cat is pinned up on the fence. Each one is given three whiskers cut out of black paper, with a pin through them. Turn around three times and try to pin the whiskers properly on the cat.

3. An Esquimo Race
A race on all fours.

4. The Women's Hopping Race (Girls)
Hopping on one foot a certain distance and back again.

5. Jumping Race (Everyone)
Fold arms across chest, and jump to the goal in little jumps.

6. Balance Stunt
Lay a large water bottle or jar on its side, sit on it, place one foot on top of the other one and write whatever you are asked to write.

7. Tantalus Trick
Stand with your back against the wall of the house and pick up a piece of money that has been placed in front of you without raising heels from the ground.

8. Discus Throw
Each is given a paper picnic plate. Line up, and on the word "go" each throws his plate as far as he can.

9. Build a Small Bonfire
Roast marshmallows while a story is being told.

V. PLAYING MUSICAL MEMORY

It is great fun to play records, and see who guesses the most of them correctly, and who can tell a story about the composer. If you are interested in having some material on this, send to the Playground and Recreation Association of America, 315 Fourth Ave., New York City, and get *Music Memory Contest* (Price 5 cents).

VI. THE NIGHT WE ACT OUR STORIES

Choose the best liked stories of the month and act them out. Invite in friends to see the show.

Dramatization is one of our best opportunities to guide natural expression. Every child knows some stories, beginning with the nursery rhymes. Instead of just saying these, play them, and so begin dramatic training in an informal and natural way.

Let the children decide how they will do it. For instance, with *Little Miss Muffet,* who sits on a tuffet (stool) and eats her curds and whey from a real or a make-believe bowl. The Spider comes toward her on all fours, Miss Muffet sees him, is frightened, and runs away. One child (not the one who is acting) says the rhyme as it is acted, or as a group sing it.

A Nursery Rhyme Festival, given by a club of children 6 to 10 years old, was made up of the rhymes pantomimed (as *Miss Muffet* was) and a grown-up singer in old-fashioned costume who sang the rhymes as they were acted. *The Three Bears, Little Black Sambo, Peter Rabbit* and many other stories the children like to play out, telling the story in their own words, taking from the story some of the dialogue and acting in the most informal and natural way. Costumes are arranged

with crêpe paper and whatever is at hand. You do not need a course in dramatics to guide this sort of thing.

The older boys and girls enjoy making their stories into plays too. *Robin Hood, William Tell,* the *Greek Stories,* and many others give a chance for the group to create a play.

VII. OUR GAME PARTY IN THE BACK YARD

1. **Follow the leader.**
Do just as the leader does.

2. **Hide and Seek.**
Play the old way.

3. **Oats, Peas, Beans.**[1]
A Singing Game.

4. **Poison.**
Place objects in center of circle and try to pull players on to objects. They drop out if they touch one.

5. **Japanese Tag.**
Place one hand on head or knee and tag with the other. Each one tagged places hand on part of body touched.

6. **One-Legged Race.**
Hop on one foot.

7. **Black and White.**
Sides line up ten feet apart. Each has a goal behind them. One side is *black*, the other is *white*. Leader tosses cardboard which is black on one side and white on the other. If white comes up, the Black chase the White and claim all they catch, and vice versa. At the end of the game, side having the most wins.

8. **Nose and Toe Tag.**
This is played like ordinary tag, with the addition that when we want to be *safe* we must touch our toe with one hand and our nose with the other.

9. **Good Night, Ladies.**

VIII. GAMES FOR A COZY EVENING INDOORS

1. **Authors.** 20 Minutes.
Cut inch or inch and a half squares of paper or light cardboard, and make two alphabet sets and extra vowels. Lay them all face down on the table. Every player draws out six and tries to make one or more words,

[1] In *Children's Singing Games, Old and New,* by Mari Ruef Hofer. (A. Flanagan & Co., 50 cents.)

laying them out before him. At the beginning of his play each player draws another letter from the pile. When your turn comes, if you can add a letter to someone's word or make another word out of it, using at least one extra letter, then you may take it. Play until the bank is gone. Who has the most words? He wins.

2. **Jack Straws.** (One game.)

3. **Simon Says Thumbs Up.**

4. **Button, Button, Who's Got the Button?**

5. **Hunting an Object to Music.**
One is sent out, and the chosen object is hidden. Music plays softly when the seeker is far off, and louder as he draws near its hiding place.

6. **Peanut Tossing.**
Place a hat in the middle of the floor. Each one has ten peanuts which he tries to toss into the hat from a certain distance. The one throwing in the largest number wins.

IX. OUR CHRISTMAS PARTY

This is a real family party. All the relatives and all the family children are coming. It is Christmas Eve.

There is a large tree in the window, decorated with things the children have made—strings of popcorn, paper chains, little dolls made of nuts and crêpe paper, funny little birds with fluffy tails made of peanuts and crêpe paper.

The tree is lighted with tiny electric lights of different colors. The presents are on and near the tree. All gather in one of the other rooms of the home and sing one stanza of *It Came Upon a Midnight Clear.* While they are singing they come into the presence of the tree. As the song ends, someone says: "I have always thought of Christmas time as a good time; a kind, forgiving, charitable, pleasant time, the only time when men and women seem with one consent to open their shut-up hearts freely—and I say—God Bless It." (Charles Dickens.)

Then someone else says:

> "'Tis we ourselves make Christmas day
> And not the changing year,
> Our words of love, our actions kind
> Will bring it ever near." (C. W. Wendte.)

Then Santa gives out the gifts. No one opens his until all are distributed. Anticipation is good for us—besides, all want to start together. There are funny gifts and useful gifts. When all have been looked at, and everyone knows what everyone else has, then sing to the tune of *Here We Go 'Round the Mulberry Bush.*[2]

[2] In *Twice 55 Games with Music.* (C. C. Birchard, 15 cents.)

What did you get from Santa tonight,
From old Santa tonight?

* * * * * * *

What did you get from old Santa tonight,
Now show us what it is?

On the last line each one pantomimes what he or she got—one of the things that Santa brought. Repeat several times, until everyone has performed.

End the party with a carol chosen by the company. Then Santa or someone else says:

"Heaven bless your hearth and fold,
Shut out the wolf, and keep out the cold,"
We wish you *Merry Christmas!*

X. IT'S RAINING OUTSIDE. TRY THESE GAMES INSIDE

1. What Is It?

The family divides into two sides. There may be one, two, three, or more on each side. One side retires and selects something for their *guess* for the side remaining. They return, and one of their number is questioned: "Does it belong to the animal kingdom? . . . Vegetable? . . . Mineral? . . . Is it in this room? . . . Do we wear it? . . . Is it large? . . . Is it square?" etc. Guess the object about which he is thinking (the one who is selected by his side) and he is won for the other side. (This game has a great many possibilities, and it is always new.)

2. Crambo.

Each one writes a question on a long slip of paper, and also a word on a short slip. All are mixed up in a hat. Each one draws out a long slip and a short one, and must answer the question with a rhyme including the word drawn. For instance: Question—When shall we three meet again? Word—Pea-soup.

When the dinner-bell rings
And the pea-soup is hot,
If you come and I come,
We'll meet on the spot.

Another way to play it is this:

One side says: We have a word that rhymes with "Tie."

The others act out in pantomime every word they can think of that rhymes with "Tie," until they have the right one. As soon as this is guessed, the side guessing correctly chases the other side home to goal, and they catch as many as they can to add to their side.

3. Increasing the Family.

Each one is given paper and pencil. Select a word, as "Nation," and see how many words you can make out of it within a given time—say, ten minutes.

4. Acting Out Proverbs.

One half acts, the other half guesses. Alternate after each guess.

"All is not gold that glitters."

Come in looking for something. Find what you think is a piece of gold. On examination, show your disappointment.

"Small pitchers have big ears."

Two persons talking—a third one (small) comes in unexpectedly, halts, listens. It is something the small one is not supposed to hear. Discovered.

Others that pantomime well are:

"Enough is as good as a feast."
"What's mine is yours, what's yours is your own."
"All the world's a stage."
"Strike while the iron is hot."
"Laugh and the world laughs with you, weep and you weep alone."
"Stolen waters are sweet."
"Heap coals of fire on his head."
"Take care of the pennies, and the dollars will take care of themselves." [3]

LIST OF BOOKS FOR THE HOME LIBRARY

How to Tell Stories to Children, by Sara Cone Bryant.——*Houghton, Mifflin Co. $1.25.*

For the Littlest Ones

Mother Goose Nursery Rhymes, Set to Music, by J. Elliott.——*Milton Bradley Co. $1.00.*

Songs of a Little Child's Day. Words by Emilie Paulsson, music by Eleanor Smith.——*Milton Bradley Co. $2.00.*

Ring Songs and Games. Compiled by Flora H. Clifford. Successfully used in the Kindergarten.——*Milton Bradley Co. $1.25.*

Stories to Tell to Children, by Sara Cone Bryant.——*Houghton, Mifflin Co. $1.25.*

Fairy Tales from Many Lands, by Katherine Pyle.——*E. P. Dutton & Co. $2.00.*

Plays, Pantomimes and Tableaux—for children, by Nora Archibald Smith. ——*Dodd, Mead & Co. $2.00.*

Tell Me Another Story, by Carolyn Sherwin Bailey.——*Milton Bradley Co. $1.75.*

Little Girls' Own Story Book. Includes *Peter Rabbit, Little Black Sambo, Hansel and Gretel* and many more.——*Frederick A. Stokes Co. $1.50.*

[3] More can be found in *Proverbs, Maxims and Phrases, Drawn from all lands and times,* by John Hendricks Bechtel. (Penn Publishing Co.)

For Middle-Sized Boys and Girls

FAMOUS STORIES EVERY CHILD SHOULD KNOW. Edited by Hamilton Wright Mabie. ——*Grosset and Dunlap. $1.00.*

HAWTHORNE'S WONDER BOOK. Illustrated by Arthur Rackham.——*Doubleday, Doran & Co. $2.50.*

TREASURE BOOK OF CHILDREN'S VERSES, by Mabel and Lillian Quiller-Couch.——*Doubleday, Doran & Co. $2.50.*

DRAMATIZATION OF BIBLE STORIES (8 to 14 yrs.), by Elizabeth Miller.——*University of Chicago Press. $1.25.*

WILD ANIMAL WAYS, by Earnest Thompson Seton.——*Doubleday, Doran & Co. $2.00.*

DAME WIGGINS OF LEE, by John Ruskin.——*E. P. Dutton & Co. $1.00.*

PRAIRIE TALES RETOLD—From *St. Nicholas.*——*The Century Co. $2.00.*

THE JUNGLE BOOK, by Rudyard Kipling.——*Doubleday, Doran & Co. $1.00.*

HEROES EVERY CHILD SHOULD KNOW. Edited by Hamilton Wright Mabie.——*Grosset and Dunlap. $1.00.*

For the Older Boys and Girls

HARPER'S CAMPING AND SCOUTING, by G. B. Grinnell. Illustrated.——*Harper and Brothers. $2.00.*

TEN GIRLS FROM HISTORY, by K. D. Sweetzer.——*Harper and Brothers. $2.00.*

FIGHTING HEARTS OF THE WORLD. A collection of animal stories by Kenneth Gilbert.——*The Century Co. $2.00.*

THE CARAVAN GIRLS, by Margaret Aspinwall.——*The Century Co. $1.75.*

CHRIST LEGENDS, by Selma Lagerlof. Translated by Velma S. Howard.——*Henry Holt and Co. $1.50.*

STORY OF THE GREEKS, by Helene Adeline Guerber.——*American Book Co. 75 cents.*

STORIES OF ROBIN HOOD—TOLD TO THE CHILDREN SERIES.——*E. P. Dutton & Co. $1.00.*

XI. HANDWORK IN WHICH DIFFERENT AGE GROUPS ARE INTERESTED

Oftentimes this learning to use the hands and minds in doing constructive work helps to shape the later interests of the child.

Age 4 to 6—Sand molding, paper cutting, paper folding, drawing, coloring pictures, placing pegs and blocks to form patterns, weaving, making scrapbooks.

Age 7 to 10—Kite making, gardening, basketry, modeling in clay, toy making, constructive cardboard work, doll furniture.

Age 11 to 15—Clay modeling, beadwork, stenciling, wood blocking, manual training work, designing and making things for the home, kite making, coaster and canoe making.

BOOKS THAT WILL HELP WITH CONSTRUCTIVE WORK

THE MAKE-IT BOOK, by Dixon and Hartwell.——*Rand, McNally & Co. $1.00.*

A HUNDRED THINGS A GIRL CAN MAKE, by Fraehlich and Snow.——*J. B. Lippincott Co. $2.00.*

JOHN MARTIN'S SOMETHING TO DO BOOK.——*Dodd, Mead & Co. $1.50.*

HARPER'S STORY OF GREAT INVENTIONS, by E. E. Burns. Illustrated.——*Harper and Brothers. $2.00.*

Send to *Milton Bradley Co.* for catalogue of materials for all kinds of handwork.

XII. OTHER INTERESTS

Age 4 to 6—Singing Games, Nursery Rhymes, Active Games.

Learning of Poems, as: *Twinkle, Twinkle, Little Star,* and rhymes about milk, food, play, etc.

(See *Mother Goose Rhymes*—Metropolitan Life Insurance Co.—Free.)

(*A. B. C. Book*—Metropolitan Life Insurance Co.—Free.)

Having playthings to shape ideas, as: Sand, tools, blocks, doll house, engines, balls, etc.

Natural Rhythms—swimming, wading, bouncing ball, running.

Age 7 to 10—Active group games, with simple teamwork.

Table games—jacks, dominoes, block puzzles, jackstraws.

Nature Lore—birds, insects.

Singing Games and Folk Dances.

Story Dramatization.

Special interest in pets.

Natural Rhythms and activities—jumping rope, hiking, swimming, rolling hoops, skating.

More material for these two groups will be found in:

DRAMATIC GAMES AND DANCES, by Caroline Crawford.——*A. S. Barnes & Co. $2.40.*

RHYMES OF CHILDHOOD, by Caroline Crawford.——*A. S. Barnes & Co. $2.40.*

EDUCATIONAL STORY PLAYS AND SCHOOL ROOM GAMES, by Elmore and Carnes. ——*A. S. Barnes & Co. $2.00.*

Age 11 to 15

Group games, teamwork.

Boys, athletics; girls, folk dancing.

Table games.

Interest in club work—scouting.

Dramatics, singing.

Natural Rhythms—hiking, climbing, swimming, rowing, skating.

For more material—

GAMES, CONTESTS AND PLAYS, by S. C. Staley.——*A. S. Barnes & Co. $3.00.*

STUNTS OF FUN AND FANCY, by Elizabeth Hines Hanley.——*Samuel French. 50 cents.*

PLAY, ITS VALUE, AND FIFTY GAMES, by Nina B. Lamkin.——*Educational Publishing Co. 40 cents.*

FOLK DANCE BOOK, by C. Ward Crampton, M.D.——*A. S. Barnes & Co. $2.40.*

DANCES, DRILLS AND STORY PLAYS, by Nina B. Lamkin.——*T. S. Denison & Co. $1.25.*

Chapter Three

GOOD TIMES FOR BOYS AND GIRLS ANYWHERE

THESE TRIPS, Parties, Hikes, and Shows are for clubs, or groups in schools, camp, and neighborhood, on playgrounds and anywhere.

TEN PROGRAMS FOR GROUP GOOD TIMES

I. A TRIP ABROAD

This is one we liked especially.

The boys and girls had been studying about several different countries. These we chose for our *Trip*.

We sent to the Dennison Manufacturing Company and for ten cents got their book, *How to Make Crêpe Paper Costumes*. We told them what countries we had chosen and they sent us drawings of costumes for those countries which were not in the book. They will do that for you if you tell them what you want.

Our countries were Italy, Sweden, France, England, and Ireland.

We chose Folk Tales, Folk Dances, and Folk Songs from these countries.

We used these books:

EVERYCHILD'S FOLK SONGS AND GAMES, by Caroline Sherwin Bailey.——*Milton Bradley Co., $2.00.*

FOLK STORIES AND FABLES, by Caroline Sherwin Bailey.——*Milton Bradley Co. 85 cents.*

DANCES, DRILLS AND STORY PLAYS, by Nina B. Lamkin.——*T. S. Denison & Co. $1.25.*

II. A HIKING PARTY

Plan a hiking trip through a woodsy place where there are many interesting trees and flowers.

Have some nature stories along the way.

You will find some in:

LITTLE PAPOOSE LISTENS. Indian legends of birds, flowers and untamed things, by Ellen Miller Donaldson.——*Milton Bradley Co. $1.00.*

UNDER THE TREES. Stories of ten famous trees, by Grace Humphrey.——*Milton Bradley Co. $1.75.*

Build a bonfire, cook your supper and have games. (Use any outdoor games in this book.)

III. A HALLOWE'EN PROGRESSIVE PARTY

Go to different homes and at each home have some surprise such as: Fortune Tellers; The Witches' Brew; Apple Bobbing; Hallowe'en Games. (See Chapter Thirteen, Holidays and Special Days.)

IV. A BIRD MASQUE[1]

The Masque, written and presented by the boys and girls, was followed by a procession over the town and to the park to dedicate new bird houses and bird baths built by the boys and girls.

Outline for the Masque

The children came singing into the domain of the birds. Any Spring Song may be used, as:

Welcome, Sweet Springtime, by Rubinstein. TWICE 55 COMMUNITY SONGS—THE BROWN BOOK.——*C. C. Birchard. 15 cents.*
Or one from THIRTY-SIX SONGS FOR CHILDREN, by G. A. Grant-Schaefer.——*C. C. Birchard. $1.00.*

An Ode to the Birds (written by one of the group)

This is given by the *Forester.* (Children are costumed as birds.)

The *Forester* then calls the birds by name, as:

"Bluebird, come tell us of your home; we love you, our forest friend."

The Bluebird comes, tells of his home in the trees and how he knows that the boys and girls are his friends.

Others are called and tell:

How they once lost their nest of eggs because some boy or girl was not their friend.

Another tells how they help the farmer.

Another why they like the woods and streams.

Another how difficult it is to get food and water.

(The children wrote all of these.)

The children have listened eagerly to all that the Birds said.

One of them tells how often they have wanted to do something for the Birds, because *they* did so much for boys and girls, bringing them sweet music and cheer all through the year.

A group of children come, bringing the bird baths (one or more) and placing them near center stage. One speaks and

Tells how happy the cool fresh water makes them feel and that they bring this gift with its sparkling water to help the Birds to be happy and contented in the woods.

Others come with bird houses. One speaks:

"Our homes are very dear to us, and we know that your homes are

[1] This is an appropriate program for Bird day, or for a Spring Program out of doors. Let the boys and girls write the words for the Birds to speak.

to you, Birds of the Woods and Air. We bring these homes which we have builded, hoping that you may find them and use them as your homes."

One of the Birds answers:

"Boys and Girls, our friends, you have made us very happy. We shall try to show you how pleased we are by singing many songs for you, not only in the woods but in the treetops near your homes. Please come often and listen to our songs. They will show our friendship for you."

All sing another song, and the boys and girls run away to put up the houses and the baths in places where the Birds may find them. The Birds watch them go and then fly away to the treetops.

Bird Poems which may be used:

The Building of a Nest, by Margaret Sangster, in HOME BOOK OF VERSE FOR YOUNG FOLKS. Edited by B. J. Stevenson.——*Henry Holt & Co. $1.00.*

To a Water Fowl, by William Cullen Bryant, in AMERICAN POEMS. Edited by A. W. Long.——*American Book Co. $1.20.*

The Sandpiper, in CHILDREN'S THIRD BOOK OF POETRY, by Cecilia Thaxter. Edited by E. R. Baker.——*American Book Co. 60 cents.*

Bird's Song in Spring, in A BOOK OF VERSES FOR CHILDREN, by E. Nesbit. Edited by E. V. Lucas.——*Henry Holt & Co. $2.00.*

Birds in Summer in LINCOLN LITERARY COLLECTIONS, by Mary Howitt. Edited by McCaskey.——*American Book Co. $1.40.*

This verse from Longfellow:

> Do you ne'er think what wondrous beings these?
> Do you ne'er think who made them and who taught
> The dialect they speak, where melodies
> Are the interpreters of thought?

Songs:

The Bobolink, Down Among The Clover, The Summer Wind. All in A BOOK OF CHILDREN'S SONGS, by Adolf Weidig.——*Clayton F. Summy Co. 40 cents.*

Fairy Builders and *Persephone.* Both in SONGS OF NATURE AND CHILD LIFE, Vol. I, by Mildred J. Hill.——*Clayton F. Summy Co. 50 cents.*

V. A DOLL SHOW

An exhibit of Grown Folks' Dolls; Old-Fashioned Dolls; Character Dolls; Historic Dolls; Dolls of All Nations; Boy and Girl Dolls; Little and Big Dolls. These are carried by their owners, or wheeled in decorated doll carriages, or arranged about the room.

Little stories about the dolls are told by different children. Every doll that looks well taken care of gets a blue ribbon.

This is a good time to have a Puppet Show.

The children enjoy making one of their stories into a Puppet Show and making their puppets. You will find some ready-made plays in:

THE TONY SARG MARIONETTE BOOK, by Tony Sarg.——*B. W. Huebsch, Inc. $1.00.*

VI. THE JUST DOG SHOW[2]

A parade of Just Dogs brought by every boy or girl who has a dog that he or she loves and thinks better than the others. The boys and girls march with their dogs and carry appropriate banners.

These were in a recent parade:

The Longest Dog
The Shortest Dog
The Oldest Dog
The Youngest Dog
The Longest-tailed Dog
The Shortest-tailed Dog
The Ugliest Dog
The Best-looking Dog
The Friskiest Dog
The Fiercest Dog
The Dog with the Loudest Bark
The Quietest Dog
The Tamest Dog
The Trickiest Dog
The Dog with the Shortest Ears
The Dog with the Longest Ears

After the parade all go to some good-sized back yard or the park, and each one shows off his dog. If the dogs can do any stunts, they perform there; if not, the owners may recite limericks based on the dog's name and the name of the owner, and voice the qualities of the dogs. Prizes are given for the best, and ribbons awarded to every dog that has a good master and behaves well at the show.

VII. A BALLOON PARTY

Each one dresses in some bright color and brings a balloon. Crêpe paper costumes or decorations may be worn and balloons may have streamers. Games center around the balloons.

1. A Balloon Procession.

Different rhythms are played by piano, victrola or orchestra, and the group follows the rhythm, as in running, skipping, gliding, and carrying the balloons.

2. A Maypole Balloon Dance.

Take a barrel hoop, wind it in a bright color. Attach balloons to the edge. If these are filled with gas, they will stay up in the air above the hoop. Fasten streamers of bright cloth to the hoop so each child has one. Three children stand on a decorated box in the center (or on a

[2] This may be a Pet Show and include various other animals.

table) and support the hoop. They can place it on their heads, and hold it with their arms bent, for a long time. The other children hold streamers in their left hands, and balloons in their right. All face to the right. The steps used for the dance are as follows:

Music: March time.

1. March 32 steps around the circle.
2. Face rear and return, keeping the streamer still in the left hand and letting the balloon float to the center.
3. Face rear and skip 32 counts.
4. Face center of circle and glide sideward back to place.
5. All kneel and hold eight counts.
6. All face outward, kneel and hold eight counts.
7. Rise, drop streamers and skip away.

This is very pretty for a May Party, and is easily arranged.

3. Balloon Tossing.

Toss balloons in a sheet, or to music, keeping balloon in air by batting it lightly from underneath.

4. Balloon Volley Ball.

Toss and bat balloon over string or rope. One side plays against the other. Use two balloons for this. Every time one touches floor on one side, it counts five points for the other side.

5. Balloon Parade.

Before refreshments, have parade with partners chosen by colors, by cards cut and matched, or by marching and meeting a partner in one of the figures.

For refreshments have round things, like Cookies, Round Candies, Balls of ice cream, etc.

Music Suggestions:

March from *Faust*—Gounod-Richards
March aux Flambeaux—Scottson Clark
Waltz Opus 64 No. 1—Chopin
Waltz Naila—Delibes

These may be obtained from Century Music Publishing Co. at 15 cents each.

VIII. STORY-BOOK PARTY

Each one comes in the costume of his favorite story character, as

Mother Goose Characters	Cinderella
Jack and the Beanstalk	Peter Pan
Peter Rabbit	Wendy
Little Black Sambo	Prince Charming

Each is ready with something his character said or did in the story. No one tells who he is, but when called in turn, he repeats something

which his character said or he acts out the character, and all the rest guess who he is.

When everyone knows who everyone else is, all play games, and then someone tells stories. (See games and stories in this book.)

One or more groups may act out stories they have had at home or at school and the rest will try to guess them.

Refreshments: Lollipops and popcorn.

IX. A PARTY WITH PEANUTS

No one but the hostess knew what we were going to do.

This is what we did. We played games with peanuts.

1. Peanut Hunt.

We had a peanut hunt and found as many as we could in ten minutes. The one who had the most got a bag of peanuts all his own.

2. Peanut Dolls.

We were given scraps of bright-colored crêpe paper, several pins; paste and scissors were placed near us. We dressed a *peanut* in ten minutes. They were very funny. The best-dressed ones were placed where we could all see them.

3. Jabbing for Peanuts.

We were seated at small tables. There was a bowl of peanuts in the center of each table. We jabbed with long pins as many peanuts as we could and lifted them from the bowl. The one having the most started the next game.

4. Feeding the Elephant.

We made a large funnel of paper and put it up between two curtains, separating rooms. We cut out large ears (elephant ears) of brown or gray paper and pinned them to the curtain at either side of the funnel. Each guest had ten peanuts. He stood ten feet away and threw them, one at a time, trying to get as many as possible into the funnel. I got seven of mine in.

For refreshments we had peanut sandwiches, lemonade, and apples.

X. A MATINÉE

We have all dramatized stories and also acted out plays written by someone else. We do this in our clubs, on the playground or in school. On this program we will give

1. Our own dramatization of *Red Riding Hood.*
2. *The Sad Tale of the Tarts by the Terrible Queen of Hearts.*
3. *The Three Wishes.*

If you have never put on children's plays with children and for children, please begin now. I am giving you specially selected lists of plays.

BIBLIOGRAPHY

PUBLISHER'S NOTE
ON
PRODUCTION RIGHTS AND PERMISSIONS

No royalty need be paid for performing any of the plays, pageants, masques, entertainments, etc., given in this book *except where specially noted.* In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

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I. For the Littlest Ones

FIVE PLAYS AND PANTOMIMES, by Sidney Baldwin. With the magic of Fairyland in them.——*Penn Publishing Co. $1.50.*

AWAKENING OF SPRING, by Harriet S. Wardell. For a large group.——*F. A. Owen & Co. 15 cents.*

WHEN THE QUEEN STAYED IN BED, by Doris Holsworth. 10 Children, Clouds, Stars, the Lark, etc.——*Walter H. Baker Co. 25 cents.*

PUSS IN BOOTS, by Miss Keating. 16 children.——*Samuel French. 25 cents.*

A NURSERY PASTORAL, by A. Paxton. Christmas Play. 10 children.——*Samuel French. 25 cents.*

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BOOK OF PLAYS FOR LITTLE ACTORS. Includes 18 plays, 10 to 20 minutes each. *Tom, Tom the Piper's Son; The Spider and the Fly,* and many more.——*American Book Co. 52 cents.*

OUR CHILDREN'S STAGE, by Yetta Klein and Florine Schwartz. 12 little plays for little players. Short, easy, good and includes among others: *The Greatest Dreamer of the World* (Columbus); *The Gift of The Fairies,* a John Burroughs Play.——*Walter H. Baker Co. 40 cents.*

THE PIG BROTHER PLAY BOOK, by Laura E. Richards. 16 very simple and short dramatizations.——*Little, Brown & Co. $1.25.*

MOTHER GOOSE GARDEN, by Constance Wilcox. One act. 6 boys 3 girls.——*Samuel French. 30 cents. (Royalty $5.00).*

II. For the Middle-Sized Ones

HOUSE OF THE HEART AND OTHER PLAYS FOR CHILDREN, by Constance D'Arcy Mackay.——*Henry Holt & Co. $1.50.*

Ten attractive and easily produced plays. Here they are:

The House of the Heart	12	characters
The Goose Herd and the Goblin	8	"
The Enchanted Garden	10	"
Nimblewit and Fingerkin	9	"
A Little Pilgrim's Progress	12	"
A Pageant of the Hours	14	"
On Christmas Eve	11	"
The Elf Child	10	"

The Princess and the Pixies ..... 8 "
The Christmas Guest ..... 8 "

These plays are also published separately by *Samuel French, each 30 cents.*

LET'S PRETEND, by Lindsay Barbee. Another volume of six delightful plays, make-believe ones.——*T. S. Denison Co. $1.25.*

The Little Pink Lady ..... 6 characters
The Ever Ever Land ..... 23 "
When the Toys Awoke ..... 20 "
The Forest of Every Day ..... 12 "
A Christmas Joke ..... 14 "
If Don't Believe is Changed into Believe ..... 36 "

I am sure that you will want this one containing five plays that are different. Try them:

FAIRYLAND AND FOOTLIGHTS, by M. Jagendorf.——*Samuel French. $2.00.* (Apply for particulars regarding royalty which must be paid when any of these plays is acted before an audience.)

King Groog and His Grouch. 3 scenes. 12 boys, 7 girls.
In King Lugdub's Forest. 3 scenes. 9 boys, 8 girls.
Mee Mee and but Zee. A Chinese theme. 2 boys, 3 girls, and Birds, Butterflies and Fairies.
The Sad Tale of the Tarts by the Terrible Queen of Hearts. In 2 scenes. 10 children, boys or girls, attendants, soldiers. There is dancing in this play.
Firefly Night. 1 scene. 9 girls, 8 boys and many fireflies.

PLAYS FOR CHILDREN IN FRENCH OR ENGLISH, by Caroline Wasson Thomason. Includes: *Cinderella, Bluebeard, Red Riding Hood, Beauty and the Beast* and *The Three Bears.* Simplest French and English text given.——*Penn Publishing Co. $1.50.*

THREE TO MAKE READY, by Louise Agnes Garnett. Includes three plays, *Three to Make Ready, Hill Top, The Pig Prince.—— Doubleday, Doran & Co. $1.50.* (Apply for particulars regarding royalty.)

OLD KING COLE AND OTHER MEDIEVAL PLAYS IN DRAMA LEAGUE JUNIOR PLAY SERIES, by Josephine Eliott Krohn. A delightful and worthwhile book, with music and costume descriptions. Includes: *Old King Cole.* Takes a large number. 2 acts. Music included. *The Queen of Hearts.* 10 boys, 10 girls. 2 acts. *Sing a Song of Sixpence.* Takes a large number. *Simple Simon.* 30 or more in the cast.——*Doubleday, Doran & Co. $1.50.*

III. For Older Boys and Girls, Grammar Grades and Junior High School

THE SILVER THREAD AND OTHER FOLK PLAYS, by Constance D'Arcy Mackay. ——*Henry Holt & Co. $1.50.*

Includes:

The Silver Thread (Cornish). 3 acts. 5 boys, 5 girls and extras.
The Forest Spring (Italian). 4 characters.
The Foam Maiden (Celtic). 3 characters.
Troll Magic (Norwegian). 11 characters and dancers.
The Three Wishes (French). 3 characters.
A Brewing of Brains (English). 3 characters.
Siegfried (German). 5 characters.
The Snow Witch (Russian). 7 characters.

I have used these with boys and girls and with all girl casts. Every one is good.

ONE ACT PLAYS FOR YOUNG FOLKS—an unusual collection, by M. Jagendorf—— *Samuel French. $2.00.* (Apply for particulars regarding royalty, which must be paid when any one of these plays is acted before an audience.)

Includes:

Which is Witch, by Alice Rosetter. 6 characters.

The Sing a Song Man, by Florence E. Comfort. 7 characters.
The Garden at the Zoo, by John Farrar. 14 characters.
Five Ghosts, by Rowe Wright. A Hallowe'en play for 14 characters.
Bumbo, Scrumbo and Blinko, by M. Jagendorf. 9 characters.
The Password, by Helen C. Crew. 13 characters.
In the Kitchen of the King, by Lillian B. Lawlor. 8 characters.
Mother Goose Drops In, by Joseph Shipley. 3 characters.
The Sandman's Brother, by T. C. O'Donnell. 7 characters.
The Heritage, by Nina Purdy. 16 characters.
The East Wind's Revenge, by Sam Janney. 11 characters.
Mr. Bunny's Prize, by Frances Cavanah. 9 characters.
Once in a Hundred Years, by M. Jagendorf. 7 characters.

THE ATLANTIC BOOK OF JUNIOR PLAYS. Edited by Charles Swain Thomas.——*Samuel French. $2.10.*

Includes:

What Men Live By, by Virginia Church. From story by Tolstoi. 7 boys, 3 girls, 2 children—45 minutes.——Published separately by *Walter H. Baker Co. 35 cents.* (*Royalty $10.00.*)
Kinfolk of Robin Hood, by Percy Mackaye. 4 acts. 23 boys, 7 girls.——Published separately by *Samuel French, 50 cents.* (*Royalty $10.00.*)
Nerves, by John Farrar. 9 characters.
The Violin Maker of Cremona, by Francis Coppee. 4 characters and extras.
The Dyspeptic Ogre, by Percival Wilde. 2 boys, 4 girls, 14 or more children.——Published separately by *Walter H. Baker Co. 75 cents.* (Write concerning royalty.)
The Fifteenth Candle, by Rachel L. Field. 1 act. 2 boys, 3 girls.——(*Royalty $10.00.*)
The Bellman of Mons, by Dorothy R. Googins. For older ones, 14 characters and extras.
A Marriage Proposal, by Anton Chehkov. Translated by Barrett H. Clark. Comedy. 1 act. 2 men, 1 woman.——Published separately by *Samuel French. 35 cents.*
Jephthah's Daughter, by Elma E. Levinger. Biblical. 5 men, 3 women.——Published separately by *Samuel French. 35 cents.*
A Minuet, by Louis N. Parker. In verse. 2 men, 1 woman.——Published separately by *Samuel French. 35 cents.*
The Play of St. George, by J. M. C. Crum. 14 characters, and extras.——Published separately by *Walter H. Baker Co. 35 cents.*
The Christmas Guest, by Constance D'Arcy Mackay. 8 characters.——Published separately by *Samuel French. 30 cents.*

A TREASURY OF PLAYS FOR CHILDREN. Edited by Montrose Moses.——*Little, Brown & Co. $3.00.*

Includes:

The Little Princess, by Frances Hodgson Burnett. 21 characters.——Published separately by *Samuel French. 30 cents.*
The Silver Thread. Henry Holt & Co. $1.50.
The Testing of Sir Gawayne, by Margaret Merington. A Hallowe'en play with 15 characters.
Pinkie and the Fairies, by W. Graham Robertson. 17 characters and extras.
Punch and Judy. For Puppets.
The Three Wishes. For Puppets.
The Toy Maker of Nuremberg, by Austin Strong. 3 acts, 3 scenes. 15 boys, 3 girls and children.——Published separately by *Samuel French. 35 cents.* (*Royalty $25.00*).
Six Who Pass While the Lentils Boil, by Stuart Walker. 8 characters. *35 cents.*

Master Skylark, by Anna M. Lutkenhaus. 10 characters. *35 cents.*

Alice in Wonderland, by Alice Gerstenberg. 21 characters. *35 cents.*

The Traveling Man, by Lady Gregory. A miracle play. 1 act. 1 man, 1 woman, 1 boy.——Published separately by *Samuel French. 35 cents.* (*Royalty $5.00.*)

The Months, by Christina G. Rossetti. 12 characters and extras.

The Forest Ring, by W. C. DeMille and Charles Bernard. 3 acts. 6 boys, 7 girls.——Published separately by *Samuel French. 75 cents.* (*Royalty $25.00*).

Seven Old Ladies of Lavender Town, by H. C. Bunner. 18 characters.

CINDERELLA, by Miss Keating. 1 act. 5 boys, 4 girls.——*Samuel French. 25 cents.*

SHORT PLAYS FROM AMERICAN HISTORY AND LITERATURE, by Oliver M. Price. ——*Samuel French. $1.35.*

Includes:

Lantern Light. A play of New England Witchcraft. 3 acts. 7 boys, 3 girls.——Published separately by *Samuel French. 30 cents.*

Evangeline. Based on Longfellow's Poem. 4 acts. 8 boys, 1 girl.

Hiawatha. Based on Longfellow's Poem. 7 short scenes. 10 boys, 2 girls. Indian costumes.

Little Lady Dresden. An incident at Mt. Vernon. Excellent for Washington's Birthday. Comedy. 1 act. 4 boys, 5 girls. Costumes 1790.

Around the Blue Wigwam. A play about Pocahontas and Captain John Smith. 2 acts. 10 boys, 3 girls. A very charming play.

White Asters. An Americanization playlet written around the World War. 3 acts. 4 boys, 4 girls.

Memories. A Commencement Pageant. Plays an hour. Recitations of famous poems, in costume, set within a plot.

Chapter Four

NEIGHBORHOOD PARTIES

NEIGHBORHOOD PARTIES are just Get-Togethers for good times

The size of our city, town or rural area determines, in a way, the size of our neighborhood. Through the church, school, and club organizations existing in a neighborhood, every family may be included in some of the community programs. Many times whole families enjoy them together.

What families and neighborhoods do in the way of recreations may set standards for the community. Someone takes the lead, talks with representatives from other organized groups in a section, and before long there is a neighborhood group whose influence gives zest to all activities, because they are thinking in terms of the neighborhood.

I have had a part in the development of many neighborhood activities, which began with get-together parties and ended with several interesting groups organized to do specific things that they wanted to do, as

A Neighborhood Glee Club
A Neighborhood Dramatic Club
A Neighborhood Athletic Club
A Children's Dramatic Club

These several groups formed one big club and came together once a month for a game party or for a program made up of the interesting things the groups were doing.

The Parties and Programs in this chapter have all been given by neighborhood groups without previous experience of this kind. After the first one was a success, it was easy to plan others.

This is the way we started:

Everyone in the neighborhood was asked to come to a *First Party;* they were always asked to others given after this.

The different churches or the schools were the best indoor centers. A neighborhood playground that the groups had started was naturally the outdoor center. The first committees we needed were Invitation, Program, Refreshments. We did not formally organize the Neighborhood Club until we had had one good time together. A great many did not get interested until after the first or second party.

SUGGESTIONS FOR THE NEIGHBORHOOD DAYS AND EVENINGS

I. ECHOES OF YESTERDAY

Costumes. Each family comes in the costume of an earlier day. No money is spent on costumes. Old dresses and scarfs are brought down from the attic. If they need freshening up, we dip them in dye the desired color, and hang them up to dry. Bonnets, caps, and fichus are made of everything from wrapping paper and crêpe paper to valuable old scarfs and laces. No historical dates are given as guides in costuming for this party. You can wear a dress of five years or a hundred years ago. Some of our own costumes of five or ten years ago are very funny now. The men can easily fashion a good costume by doctoring up a hat and a coat.

Program

1. Dramatizations.

Each family is asked to think of something that has happened in the family in the past that will make a good stunt, a charade, a pantomime, a song, or a scene with spoken words, as:

a. Father's first talk over the telephone (one end of a telephone).
b. Our First Ford. (A Pantomime.)
c. When sister could play the Maiden's Prayer. (Piano number.)
d. The first time we went to a Movie. (Pantomime and dialogue.)
e. A camping experience. (Stories of first camping trips.)
f. The favorite story that Mother told us when we were children.

These numbers are called for during the evening. No number is to be more than two minutes long.

2. The Old Family Album.[1]

On the stage (if there is one), or at the end of the room, place a wooden frame and cover it with black. In this setting pose pictures from an old album. This will bring both smiles and tears to an audience as it brings memory pictures to them. (Consult the family album for pictures, poses, etc.)

Songs[2] accompany each picture (one verse). These may be solo, quartette or chorus numbers. It is effective to have the singers hidden from view.

a. The Family Group	Music—*Auld Lang Syne*
b. Grandmother	" *Love's Old Sweet Song*
c. Children with Schoolbooks	" *Comin' Through the Rye*

[1] If you need more help with the Old Family Album, here is one ready made: *The Family Album*—Humorous Entertainment by K. F. Ellis. (Walter H. Baker Co., 25 cents.)

[2] All of the songs are found in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

d. The Bride and Groom	music	*Believe Me if All Those Endearing Young Charms*
e. Uncle Abner and Aunt Hannah	"	*When You and I Were Young, Maggie*
f. Our Graduation (Grasping a diploma in hand)	"	Make a parody on some old tune, using name of home town.
g. The Village Preacher and the Choir of 1848		Line out of an old hymn. We used:

When I can read my title clear
To Mansions in the skies,
I'll bid farewell to every fear
And wipe my weeping eyes.[3]

3. Songs by Everyone.[4]

These may be solos, quartettes, larger groups, and some songs by the entire gathering.

a. *Old Oaken Bucket*
b. *Good-bye, My Lover, Good-bye*
c. *Aunt Dinah's Quilting Party*
d. *Old Black Joe.*

4. Games.[5]

a. Looby Loo—By children and grown-ups
b. London Bridge—Fathers and daughters
c. Round and Round the Village—Mothers and sons

5. Refreshments.

Apples and Popcorn.

6. Good Night, Ladies.

Form a circle or circles with partners.

Sung while everyone shakes hands with his neighbor on right and left side. When you sing *Merrily We Roll Along,* face partners and do the grand right and left around the circle.

Questions for After the Party:

Did you have a good time? Do you want another party? Can we form a Neighborhood Organization now and elect officers? Shall we set the date for the next party?

Have new committees on Invitation, Program, and Refreshments each time. Each family pays small membership dues, 25 or 50 cents a month. This covers cost of refreshments. Keep refreshments small, but fun large.

[3] Found in almost any old Methodist Hymn Book.
[4] All of the songs are found in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)
[5] In *Children's Singing Games Old and New,* by Mari Ruef Hofer. (A. Flanagan & Co., 50 cents.)

II. VALENTINE FESTIVAL

The neighborhood assembles for a Costume Parade. We may have funny costumes or artistic ones, but they must be made from things at home. Songs which everyone knows are sung during the Parade. Use a marching song, so that with a drummer boy or two you will have music all through the parade. The neighborhood musicians form a band or orchestra.

Good Marching Songs for a Valentine Parade: *Comin' Through the Rye, Smiles, My Bonnie Lies over the Ocean.*

After the Parade, all assemble at a central place and have a program.

Program

1. **A Song,** as, *Liza Jane* or *Sweet Genevieve* [6]

2. **How Do You Do?** A Game which goes like this:

Everyone has been asked to take an assumed name for the evening, something funny. Ten nickels have been given to ten guests, and the holders of the nickels are not known to the others. The tenth person who shakes hands with anyone holding a nickel gets it. All shake hands, telling their *nom de plume* for the evening; those who have the nickels keep count, and award the tenth one.

3. **Charades**

The Program Committee appoints four or six captains, and they divide the guests into groups. Each group has five minutes to arrange a charade to present to the others, who are to guess what it is. Announce the number of syllables in the word to be acted out, whether it is a common or proper noun, how many scenes there will be. It is possible to present each syllable as a scene, and then present the entire word in one scene.

Suggestions for Charades: [7]

Runabout—Run—about. Come in and run around and about each other, and out.

Topknot—First syllable, spinning tops; second, wedding ceremony.

Galveston—Gal—vest—on. Put a man's vest on one of the girls, and have her march about as all admire her.

Invent other good ones. Names of Books, Flowers, Streets and Buildings in your town make good charades.

4. **Stunts**

a. *Chewing the String.* Tie up candy hearts in bright paper, two in a packet, and tie this packet in the center of two yards of string.

[6] In *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

[7] More will be found in *Acting Charades,* by Laura E. Richards. (Eldridge Entertainment Co., 25 cents.)

Fix several of these. Choose a couple for each string. On "Go!" they each take an end of the string, and chew up to the packet. Who wins?

b. *Dramatics.* A children's group dramatizes one of its school stories,[8] as *Little Red Hen, Gingerbread Man, Hansel and Gretel,* and others. (One of the teachers prepares this group.)

c. *A Mock Wedding.* One of the Sunday-School teachers of a boy's class is asked to put on a three-minute stunt, as A Mock Wedding.

d. *A Musical Love Story.*[9] Someone who plays well and knows the old songs accompanies a story told by one of the group. It might begin like this: As I was sitting on the porch last night, who should I see coming down the street but (*Ben Bolt*) and with him that sweet girl that has just lately come to town (*Annie Laurie*). They told me that they had met each other (*Comin' Through the Rye*) and were on their way to see (*The Old Folks At Home*). The story may ramble on as long as it is interesting. When the narrator reaches a song title, he stops, and the pianist plays a few measures. The listeners guess what it is, supplying this part of the story each time. (One may be built on the new songs as well as the old.)

e. *The Old Valentine.* Draw a curtain at the end of the room and show an Old Valentine with paper embroidery. By taking strips of white shelf paper, which may be bought in rolls, it is possible to arrange a very good-looking valentine frame. Pose three or four pictures in it, typical of the Old Valentines.

Have music played during the pictures—some of the old love songs,[10] as *Drink To Me Only With Thine Eyes, Darling Nellie Gray,* or *Adoring You* [11] (from *Ziegfeld Follies*), *Young Man's Fancy* (*Music Box*).

5. Games [12]

A group of children play games, as:

a. I Tisket, I Tasket—A singing game beginning *I Sent a Letter to My Love.*

b. Little Playmate, Dance with Me.

6. Refreshments.

Ice cream and little cakes in shape of hearts.

(See St. Valentine's Day in Chapter Fourteen for other Programs.)

[8] See Bibliographies in Chapter II for *Books of Stories.*

[9] A good collection in *Songs Worth While.* (T. S. Denison Co., $1.00.)

[10] In *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

[11] The Myrex Music Co., 7 cents a copy.

[12] These and many others in *Children's Singing Games, Old and New,* by Mari Ruef Hofer. (A. Flanagan & Co., 50 cents.)

III. IN THE SOUTHLAND[13]

This is given where there is a stage, or where the end of the room may be curtained off.

1. The Cotton Fields.

The decoration is to be cotton. If real cotton is not available, instructions for making artificial cotton may be secured from the Dennison Manufacturing Company. Place the stalks in cans, crocks or pails and put earth around them, or stick them in boards in which holes have been made. As the curtain is drawn a number of people made up as negroes are singing *Old Black Joe* and picking up and down the rows as they sing.

2. At Evening Time.

To the tune of *Yankee Doodle* a group dances in a circle with hands joined. They sing as they dance.

(1) Eight glide steps to the left, on the first two lines.
(2) Eight glide steps to the right, on the next two lines.
(3) Swing partners, locking left elbows, on first two lines of chorus.
(4) Swing partners, locking right elbows, on last two lines of chorus, and gentlemen move on to the next place to their right, taking new partners. Repeat several times. All those not dancing clap hands and sing.

3. Stories.

A story-teller gives one or more of the Southern tales, such as Uncle Remus stories (see Chapter One). The school or the library will yield many story books. These stories are told in front of curtain while stage is being prepared for the next number.

4. Down in the Corn Fields.

Boys in plantation costume are seen standing by cornstalks as curtain is drawn. Each boy holds several stalks which rest on the floor as though planted. As they sing *Massa's in the Cold, Cold Ground* they pantomime binding the corn in bundles.

5. Massa Dear.

Sung by all. Audience sings this, while stage is made ready for the next number.

6. Tenting Tonight.

A group of soldiers around a campfire on the stage. Fire is built by extending an electric wire, bringing bulb to center, placing red cloth

[13] The spirituals used in this program may be found in *Fifty-eight Spirituals*, edited by Dr. Hollis Dann. (C. C. Birchard, $1.00.) All the other songs are in *Twice 55 Community Songs—The Brown Book*. (C. C. Birchard, 15 cents.)

or paper over it. (Have wire cover for bulb.) Place branches on it, and you will have a good-looking campfire.

7. The Spirituals.

Some of the old Negro Spirituals sung by choir group, as, *Nobody Knows the Trouble I've Seen* and *There's a Little Song A-Rolling in My Heart.*

8. Dixie.

Sung and used for a grand march, everyone taking part. Gentlemen form line on one side of the room, girls at the opposite side—all facing same direction.

First verse: March up to end of hall, march down center by fours, taking for your partner the one you met at the end of the hall.

Chorus: 1st line: Gentleman marches around his lady, who stands still.

2nd line: Lady marches around gentleman, who stands still.

3rd line: Join both hands, and glide six steps in line of direction (in direction in which you are marching).

4th line: Glide six steps back to place, and the gentleman steps forward to next lady. The first gentleman goes to end of line and takes last lady.

9. America the Beautiful.

Sung as a soldier of the North and one of the South stand with the flag.

10. Home, Sweet Home.

IV. A NEIGHBORHOOD FAIR

This is held in one block in the neighborhood. The different booths are on front porches, on back porches, in back yards or wherever seems best. This is one way of raising money for some neighborhood interest.

A Lantern Parade. Everyone carries a lantern of some sort and visits the different places of interest.

1. The Baby Show.

Babies of the neighborhood are brought and weighed—a prize is given for the tiniest one, and one for the heaviest one. Every baby that is well and weighs the normal amount gets a blue ribbon. Avoid choosing the prettiest. The reason for the baby show is perhaps to start a baby clinic in your neighborhood; at least to get every mother interested in knowing whether her babe is within normal weight zone.

2. The Pet Show.

Children bring their pets and exhibit them, from the old red rooster to the Pekinese pup, the parrot and canaries—they are all there. White

rabbits and mice are not forgotten. It is good for a child to have a pet and it is good to exhibit the pet. Each child is ready, if asked, to give his pet's name and history. A blue ribbon is given every pet that looks as though it had a good master or mistress.

3. Exhibits.

Handicraft and sewing are exhibited, done by boys and girls or by any foreign groups in the neighborhood. These are judged, and everything good is labeled in blue, red or white ribbons or cards.

4. Side Shows.

No Fair is complete without these. A small admission is charged for each one.

The Strong Man. Blow up balloons, paint them black, and then paint on them 1,000 pounds and 2,000 pounds. The Strong Man wears an athletic outfit. He stuffs his sweater sleeves with rags in bunches to show his muscles. He performs with his weights, lifting, lowering, swinging them around, etc., all to music.[14] The musician strikes a very loud chord at intervals when the performance reaches a climax.

The Fat Lady and *The Skeleton.* Two men make up for these parts. The Fat Lady is as fat a man as can be found. Dress her in frills and furbelows. Make her up with rosy cheeks. Sew some false hair inside her hat and make her altogether funny to look at. She answers about how to get thin, etc. She sings a song, or plays on some instrument at certain times. She sometimes recites poetry and jingles—perhaps she dances.

The Skeleton is the thinnest man it is possible to find. Dress him in ill-fitting clothes, put on him a skeleton mask[15] and tall black hat. He sits on a high stool or table. Extensions are attached to his feet and he wears long, long trousers with shoes at the bottom. This gives a weird effect. He utters queer noises and talks in whimsical fashion on some topic of the day, as How to Get Fat.

The Dancers. This is a character dance number. If there is someone who clogs, dress him as a Negro or an Irishman and let him give his clog at stated times during the evening.

Other dancers could be: Mutt and Jeff, Punch and Judy, A Pair of Pickaninnies.[16]

For dance suggestions, see Chapter Nineteen, Dances.

Fortune Telling.[17] Fortune tellers are dressed as witches or as gypsies. They read palms, or tell the fortune with cards.

[14] A good number for this is Waltz Naila, by Delibes. (Century Music Publishing Co., 10 cents.)

[15] A skull mask may be obtained from Eldridge Entertainment Co. for 30 cents.

[16] Masks for these dancers and also for Witches and Gypsies may be obtained from Eldridge Entertainment Co. for 30 cents each.

[17] This book will help you. *Fun with Fortune Telling,* by Mrs. G. L. Henson. (Eldridge Entertainment Co., 50 cents.)

5. Exhibit of Garden Stuffs.

Flowers, vegetables, fruits. Plan may be suggested for next year's garden. Ribbons given for the best exhibits.

6. The Grocery Counter.

Many things the home will need are done up in attractive packages. You pay a certain amount for an envelope with a number on it. That number is the number of one of the packages, which is yours.

7. Auction of the White Elephant.

Many have been asked to bring something not wanted at home. These articles are done up in packages and auctioned off.

8. Folk Games and Dances.[18]

In an open space, perhaps the street running between the booths, have games and folk dances given by different school or church groups. The teachers will help arrange this.

9. Games.[19]

Have some impromptu games where the older ones are invited to join in, as:

Hook On. Players stand two deep, one behind the other, anywhere in the playing space. Girls behind girls, and boys behind boys. The one behind hooks on to the one in front by putting arms around body. There are two extra players. Each group wards them off by turning quickly in place, and getting out of the way. If one succeeds in hooking on, then the front player must find a place to hook on. Girls hook on girls' groups, and boys on boys' groups.

Snatch the Cap. The players are in two lines about twenty feet apart and facing each other. There is a leader who starts the game. A cap is placed at the middle point between the two lines. On "Go!" the players from the four ends (two from each side) run for the cap. The one who snatches it and gets back to his line before the other side tags him scores five points for his team. The other players on his side can help him keep the opponents from tagging him before he gets to base. The four players fall in, in the middle of their respective lines, and the game continues until all have played.

Ground Tag. The players are in a group. There may be one or more who are It, depending upon the number playing. As soon as a chaser tags a player, that player becomes It. Any player can save himself by placing his right or left hand on the ground, or on the floor, if indoors.

10. Athletics.

One-Legged Race (for fathers). Hopping to goal on one foot.

[18] Folk Dance material found in *Dances, Drills and Story Plays,* by Nina B. Lamkin. (T. S. Denison Co., $1.25.) *The Folk Dance Book,* by C. Ward Crampton. (C. S. Barnes & Co., $2.40.)

[19] Other games found in *Active Games for Schoolroom and Playground,* by Lincoln P. Goodhue. (A. Flanagan & Co., 35 cents.)

Fat Man's Race (for fathers). This may be walking race to goal, and back to starting line.

A Backward Race (for boys). Running or walking backward to goal.

Wheelbarrow Race. Boys line up in two ranks, partners standing behind each other. On "Go!" the back one picks up feet of front one who has put his hands to ground and stiffened his back. He walks to goal on his hands, while partner walks along, holding his feet, but not pushing him.

Relay by the Girls. Girls stand in files, one behind the other. Equal number in each file. On "Go!" the first one in each file skips to goal, folds arms, sits down, and gets up with arms folded, and skips to starting line, touches the one behind, who then begins, while she goes to end of her line.

Walking or Running Relay by Couples. This can be played by two or more sets at the same time. Players are in couples in lines, the same number of couples in each line. On "Go!" the first couple walk or run to the goal, clap their hands three times, return and touch the next couple and go to the end of the line. As soon as the next couple are touched, they continue the game. The set finishing first, wins.

Race by Young Men Against Older Men.

Traveler's Race. If planned beforehand, each contestant brings hat, coat, gloves, red handkerchief and other articles of clothing. They lay these at one end of the room, or carry them in a suitcase, and line up at the other end. On "Go!" they run, put on all the articles, and return. The one arriving first wins.

Race by the Mothers. Walking race to a goal.

Ball and Stick Relay. Players are in couples, and there are two sets or more. The first couple in each set has a wand, or stick, and one ball. On "Go!" each couple pushes the ball to goal and back without touching it with the hands or feet, gives the stick to the next couple, and goes to the end of the line. The next couple continues the game. Set finishing first wins.

11. Refreshments.

Served in several booths. Homemade candy, cookies, and ices. A charge is made for these.

V. A COUNTRY CIRCUS

A Country Circus is great fun for old and young.

The Side Shows may include the Siamese Twins, Mr. and Mrs. Tom Thumb, the Wild Man of Borneo, the Charming Charmer of Snakes, the Tattooed Man, the Fat Woman and Little Man. In a Vaudeville, acts may be featured, Nitchevo, the Man with the Iron Muscles; Winsome Winnie, the Wire Walker; Careless Kate, the Bareback Rider; a

trained animal act, and similar features. You can invent most of these features, but here is a good book to help you:

How To Put On an Amateur Circus, by Fred A. Hacker and Prescott W. Ames.——*T. S. Denison & Co. $1.75.*

VI. A WINTER PARTY [20]

Held on the Neighborhood Playground.

1. Community Singing (15 minutes).
Include two or three songs that you can march to and march as you sing, as, *Yankee Doodle, Dixie, Pack Up Your Troubles.*

2. Follow the Leader
The leader must be a good one. He claps his hands, he runs a few steps and marches again, he performs various antics that those following him must imitate.

3. Snow Target Contest.
Have a large painted target at one end of the grounds, or a large board covered with a bright cloth. Each contestant has three snowballs made. Each time he hits the target, it counts ten. Players are divided into two groups with captains, and the side wins which scores the highest. Two or more of these games can be going at once.

4. Snow Relay.
Use everyone in this who can run. Players come up in four or eight and space. The first four in each line have three minutes to build a snowman twenty feet in front of their line. Game: The first man in each line runs around his line's snowman, back to the next player whom he touches and then goes to end of line. Each player runs in turn. Row finishing first wins.

5. The Sled Relay.
Everyone who has a sled brings it, and gets a partner. Owners with sleds and partners line up—half the players on each side of the field. They represent two teams. On "Go!" Number One on each side takes his partner around the circle. They pass each other, and arrive at their starting places. Then the next couples go until one team has finished.

6. Jingle Bells.
Everyone has brought one or more sleigh bells which he has on an elastic on his ankle and which jingle in tune whenever he runs or moves about. All sing the chorus of *Jingle Bells.* The children take partners, and run in a big circle in time to the music as everyone sings. The others run in place, keeping time to the song.

[20] Songs used in this program may be found in *Twice 55 Community Songs —The Brown Book.* (C. C. Birchard, 15 cents.) Many other old songs in *Songs Worth While.* (T. S. Denison & Co., $1.00.)

VII. NEIGHBORHOOD SLEIGH RIDE

At end of drive, go to a large home, and have a marshmallow roast, charades and songs. (See this chapter and also Chapter Two for material.)

VIII. AN EVENING OF FUN

A Progressive Game Party

This is very popular with neighborhood groups. The various games and stunts are in different rooms or at different tables in a large room. They are numbered. Each guest is given a card with a number on it. The number shows which game or stunt he will start with. Each group moves to the next number when the signal is given.

1. Slang.

Each player is given a paper and pencil. In a given time he writes down all the slang words and phrases he can think of. The winners are the two having the shortest lists. They score ten points.

2. Words.

Each player has a pencil and paper and is given a word. For example: dictionary. From this world each one makes as many words as he can in a certain specified time. Two having longest lists of correct words score ten points.

3. Mixed Letters.

Sets of letters are mixed up and put in the center of the table after each guest has been given four letters to start with. They draw letters one by one in turn, from the center of the pile, trying always to form a word with their letters. Such words are placed in lines before them. If someone is able to form a compound word with the aid of a word taken from someone else, he is privileged to take from his neighbor all the letters forming that word. For example, if one guest has the letters s-k-i-n and a neighbor had s-e-a-l, the first guest may take the latter's letters. A time limit is set, and the two having the most words, score ten points.

4. Cracker Relay.

Give each player a cracker. At signal to "Go!" the cracker is eaten, and when completely devoured the person must whistle. First two finishing score five points.

5. Penny Push.

Each player is given a yard stick and a penny. Place penny at the end of yard stick, and with a toothpick, push it to the other end of the yardstick. First two finishing score ten points.

All the following games can be purchased at any toy shop, accompanied by full directions for playing, and are especially good table

games: 6. Lotto; 7. Dominoes; 8. Old Maid; 9. Jack Straws; 10. Tiddledy Winks; 11. Flinch; 12. Parchesi; 13. Fish Pond.

This list may be added to indefinitely. Almost any child's game may be made one of the events.

The maximum time at each table is four or five minutes. At the end of this time, a whistle is blown for all to change tables, whether their game is finished or not.

The game period covers one and a half hours. The tables are cleared away and a short musical program introduced while refreshments are being served.

IX. NEIGHBORHOOD CONTESTS AND INTER-NEIGHBORHOOD TOURNAMENTS [21]

These include Quoits, Volley Ball, Basket Ball, Tennis, Handball, Pushmobile, Skipmobile, Kite-flying, Marbles, Ukelele, etc.

A Sporting Goods house [22] will furnish rules for the Team Games.

X. A NEIGHBORHOOD FESTIVAL

A Play Festival

1. America.

Sung by everyone.

2. Singing Games.[23]

Children 5 to 8 years old play games such as Hickory-Dickory-Dock, The Snail, Oats and Beans, Looby-Loo.

3. Games.

Boys and girls, 9 to 12, play such games as *Last Couple Up, Frog in the Middle, Animal Chase.*

Last Couple Up. Players line up in couples, with an odd one in front of the lines, facing the same direction as the lines. He is the catcher and should be about ten feet in front of the first couple. The catcher calls "Last Couple Up!" when the last couple run to the front, the right-hand one on the right side, the left-hand one on the left side, and try to join hands in front of the catcher. The catcher cannot chase them before they are in line with him, and cannot turn his head. They should try to vary the method of approach, sometimes circling far out behind him on either side. If he catches them before they clasp hands, the one he does not catch becomes his partner, and they take their places at the

[21] These inexpensive pamphlets, all published by Playground and Recreation Association of America, will help you: *Suggestions for Winter Activities* (10 cents); *Suggestions for Spring Activities* (10 cents); *Suggestions for Summer Activities* (10 cents); *Suggestions for Fall Activities* (10 cents); *88 Successful Play Activities* (60 cents); *Recreative Athletics* (60 cents).

[22] A. G. Spaulding & Brothers, Chicopee, Mass.

[23] *Twice 55 Games with Music.* (C. C. Birchard, 15 cents.)

head of the lines, which move backward one place to make room for them, and the other player of the running couple becomes catcher. If they are not caught, they take their places at the head of the lines, and the catcher tries again. If there is a large number of players, two or more sets of the game can be played, and this will give quicker action for everybody. Have 6 or 8 couples in each set.

Frog in the Middle. One player is chosen to be the frog, and sits in the middle of the floor, with his feet crossed in tailor fashion. Where there is a large group of players, divide them and have two circles and two frogs. The other players are in a circle, or in a broken group around the frog. They get as near to the frog as they dare, teasing him, at the same time trying to keep from being tagged by him. If he succeeds in tagging one, he changes places with him and the game continues, or the ones who are caught can become frogs and all stay in the center until all the players are caught. The frog is not, at any time, permitted to move from his place in the middle of the floor.

Animal Chase. Two dens are marked off indoors or on the playground. One player is chaser, and stands outside the dens in the space between. Part of the players are in one den, and part in the other. These players are named. Some are foxes, some are bears, some are rabbits, etc. Have several of each kind. The chaser calls the name of one of these groups and everyone by that name runs to the opposite den. If any are tagged by the chaser they remain in center and help catch the others.

4. Song by All.
Neighborhood or Town song.

5. Folk Dances.[24]
Older girls. Those who danced at school.

6. Fox and Hound and Duck on the Rock.
Older boys.

Fox and Hound. Players march up in fours, join hands, and stretch out the lines of fours. There is a chaser and one being chased. The runners can go only up and down the passageways between the lines. They cannot break through or crawl under. The leader calls "Go!" for the chaser and the one being chased, to start—then he calls "Change!" very often. This means that everyone in the lines of fours turns quickly a quarter turn to the left or right, and joins hands down the line in the other direction, or turns quickly to the front again and joins hands. This changes the direction for the runners each time. When one is caught, new ones are chosen. Play the game fast.

Duck on the Rock. Place a large flat stone in the center of an open space, and place a tin can on top of it. The person who is It stands near

[24] *The Second Folk Dance Book,* by C. Ward Crampton. (A. S. Barnes, $2.40.) *Popular Folk Games and Dances,* by Mari Ruef Hofer. (A. Flanagan & Co., 75 cents.)

by, while all the others, having procured stones, or small pieces of wood, try to knock the can off the stone. From a base line thirty to fifty feet from the can, they pitch their stones, one at a time. If the can is knocked off, the man who did it tries to procure his stone and get back to the base before the man who is It can replace the can and tag him. If the can is not knocked off, the thrower must take his place beside the stone, and wait for an opportunity to get back to the base when somebody else knocks the *duck* off, or when the person who is It is not looking.

7. Songs.
By a Neighborhood Group.[25] Something everyone knows.

8. Dodge Ball and Ball and Stick Race.
Young Men.
Dodge Ball. Players in a circle. Every other one goes in center. One of the outside players has a basket ball. On "Go!" he tries to hit one of the center men (below the knees). Someone catches the ball and continues. Each one hit goes in outside circle and helps hit the others. Last man wins.
Ball and Stick Race. See games in Index.

9. Walking Relay by Twos.
Mothers and Fathers. First ones in each File walk to goal, return, touch the next couple, who start. Continue until all have walked.

10. Singing Games.
Children. (Some learned at school.)

11. A Short Play.[26]
Boys and girls 9 to 12. Dramatize a story, as, *Cinderella* or *Jack and and the Beanstalk.*

12. A Flag Drill.
Older boys and girls. Music: *Stars and Stripes Forever,*[27] by Sousa.
Each one carries two flags. (Use two beats of music for each count.)

(1) Extend flags sideward	count	1	and	2
Cross Flags overhead	"	3	"	4
Extend Flags sideward	"	5	"	6
Bring flags to shoulders	"	7	"	8

Do this four times.

[25] *The Golden Glee Song Book,* by S. C. Hanson. (A. Flanagan & Co., 20 cents.)
[26] *Cinderella and Five Other Fairy Plays,* by Lindsay Barbee. (T. S. Denison & Co., $1.25.)
[27] The Myrex Co., 50 cents.

(2) Extend flags sideward — count 1 and 2
Cross flags below in front — " 3 " 4
Extend flags sideward — " 5 " 6
Bring flags to shoulders — " 7 " 8
Do this four times.

(3) Combine (1) and (2) four times, without bringing flags to shoulders until the 16th count.

(4) Extend flags sideward — count 1 and 2
Wave overhead (outward and inward) — " 3 " 12
Extend flags sideward — " 13 " 14
Bring to shoulders — " 15 " 16

(5) Repeat 4.

(6) March off field with flags crossed above head.

XI. THE NEIGHBORHOOD DRAMATIC CLUB

This includes a group that enjoys doing skits and farces just for amusement, or it includes those who want to work up plays to present at neighborhood programs, or to raise money for neighborhood activities.

The following bibliographical list of books will give you a variety to choose from:

BIBLIOGRAPHIES

PUBLISHER'S NOTE
ON
PRODUCTION RIGHTS AND PERMISSIONS

No royalty need be paid for performing any of the plays, pageants, masques, entertainments, etc., given in this book *except where specially noted.* In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

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I. Skits, Sketches, Playlets, Farces

THE ALBANY DEPOT, by W. D. Howells. Farce in 1 act. 3 men, 5 women. 1 exterior. Plays 1 hour. Modern costumes. A lively farce laid in the waiting room of a large depot.——*Samuel French. 35 cents.*

BERNSTEIN TRIES 'EM OUT, by Ethelyn Sexton. A comic sketch in 1 act. 9 men, 7 women. Modern and fantastic costumes. 1 interior. Plays 25 minutes. Shows vaudeville aspirants trying to get jobs.——*Samuel French. 30 cents.*

FIVE O'CLOCK TEA, by W. D. Howells. Farce in 1 act. 6 men, 8 women. One simple interior. Plays 45 minutes. Modern costumes. Easy to produce. One of the old farces, but a good one.——*Samuel French. 35 cents.*

MATRIMONIAL AGENCY, by Charlotte E. Morland. Farce in 1 act. 4 men, 4 women. 1 interior. Plays 30 minutes.——*Samuel French. 25 cents.*

PHOTOGRAPHER'S TROUBLES, A, by Jessie A. Kelley. An entertainment in 1 act. 4 men, 8 women, or all women. Costumes modern and grotesque. Plays 1 hour. Shows funny happenings in a photographer's studio.——*Samuel French. 30 cents.*

PROPOSAL UNDER DIFFICULTIES, A, by John Kendrick Bangs. Farce in 1 act. 2 men, 2 women. 1 interior. Plays 25 minutes. A new edition of the celebrated farce.——*Samuel French. 35 cents.*

QUIET FAMILY, A, by W. E. Suter. Farce in 1 act. 4 men, 4 women. 1 interior. Plays 40 minutes. Modern costumes. Two quarrelsome families under one roof create a whirlwind of fun.——*Samuel French. 25 cents.*

WHEN MA TOOK OFFICE, by G. S. Shephard. Play in 1 act. 1 boy, 9 women, 4 men. An amusing satire on many phases of life unfolded in the troubles of a newly elected mayoress.——*Samuel French. 30 cents.*

WHO IS WHO? or ALL IN A FOG, by T. J. Williams. Farce in 1 act. 3 men, 2 women. 1 interior. Costumes modern. Plays 40 minutes. A series of ridiculous situations caused by everyone being mistaken for someone else.——*Samuel French. 25 cents.*

The Eligible Mr. Bangs, by Robert Housum. Comedy in 1 act. 2 men, 2 women. 1 interior. Modern costumes. Plays 30 minutes. A bright situation, skillfully handled. Obtainable only in ONE ACT PLAYS FOR STAGE AND STUDY, 3RD SERIES.——*Samuel French. $3.15.* (*Royalty $5.00.*)

Fixin's, by Erma and Paul Green. A play in 1 act. 2 men, 1 woman. 1 interior. Modern costumes. Plays 30 minutes. One of the moving and tragic Carolina Folk Plays. In CAROLINA FOLK PLAYS, 2ND SERIES.——*Samuel French. $2.00.* (*Royalty $5.00.*)

HAVE YOU ANYTHING TO DECLARE? by Gertrude E. Jennings. Farce in 1 act. 4 men, 6 women. 1 interior. Plays 30 minutes. Modern costumes. Scene is laid in the Custom's House and has to do with annoying and amusing experiences.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

QUIET GAME, A, by Ellis O. Jones. Comedy in 1 act. 2 men, 2 women. Plays 20 minutes. A game of bridge which any audience will enjoy.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

RICH MAN, POOR MAN, by Bertha Y. Burrill. Farce in 1 act. 3 men, 6 women. 1 interior. Modern and fantastic costumes. Plays 40 minutes. This is one of the PLAY SHOP PLAYS from Northwestern University.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

Their Anniversary, by Alice C. D. Riley. Comedy in 1 act. 2 men, 3 women. Plays 25 minutes. Interior. Modern costumes. It is the wedding anniversary of neighboring couples, a golfer, a gardening husband, an uplifter, and a domestic housewife. There are lessons learned in the play. In THE MANDARIN COAT.——*Samuel French. $1.85.* (*Royalty $5.00.*)

WOMEN FOLKS, by J. W. Rogers. A pneumatic comedy in 1 act. 2 men, 3 women. 1 interior. Modern costumes. Plays 30 minutes A delightful comedy.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

EVENING DRESS INDISPENSABLE, by Roland Pertwee. Playlet in 1 act. 2 men, 3 women. Interior. Modern costumes. Plays 25 minutes. An utterly nonsensical playlet.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

THE NEIGHBORS, by Zona Gale. A play in 1 act. 2 men, 6 women. 1 interior. Plays 1 hour. A delightful comedy filled with human touches.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

Wisdom Teeth, by Rachel Lyman Field. Comedy in 1 act. 1 man, 3 women. Simple interior. Modern costumes. Plays 15 minutes. A gay episode dealing with dentists. In SIX PLAYS.——*Samuel French. $1.35.* (*Royalty $10.00.*)

II. Plays with Two, Three, or Four Scenes

ENGAGED, by W. S. Gilbert. Farcical comedy in 3 acts. 5 men, 5 women. Modern costumes. Old fashioned and amusing.——*Samuel French. 25 cents.*

THE IRISH POST, by J. Planché. Comedy-Drama in 2 acts. 9 men, 3 women. Plays 1 hour, 20 minutes. A good Irish play.——*Samuel French. 25 cents.*

MISS MOLLY, by Elizabeth Gale. Comedy in 2 acts. 3 men, 5 women. Plays 1 hour. Modern costumes. 1 interior. A cross-grained old bachelor who has never allowed a woman to cross the threshold, receives word that Molly, his niece, is coming to visit him. The fun begins, and lasts until the end.——*Samuel French. 30 cents.*

SCRAP OF PAPER, A, by Polgrave Simpson—adapted from Sardou. Comedy in 3 acts. 6 men, 6 women. Plays 2 hours. 3 interiors. Modern costumes. Full of laughing situations.——*Samuel French. 25 cents.*

TURNED UP, by Mark Melford. A farce in 3 acts. 8 men, 5 women. 1 interior, 1 exterior. Plays 2 hours. Modern costumes. Mrs. Medway, believing her husband drowned, marries the undertaker. The husband turns up. Trouble follows.——*Samuel French. 25 cents.*

UNCLE JOSH'S FOLKS, by William and Josephine Giles. A rural comedy-drama in 3 acts. 6 men, 4 women. Modern costumes. One interior, one exterior, both easy. Plays 1¾ hours. Four especially good characters.——*Samuel French. 30 cents.*

See other chapters in this book for Plays for the Holidays, Costume Plays, Mystery Plays, Children's Plays, etc.

III. Books that Will also Help You

NEIGHBORHOOD ENTERTAINMENTS, by Renee B. Stern.——*The Macmillan Co. $1.75.*

PICNIC PROGRAMS.——*Playground and Recreation Association of America. 15 cents.*

GAMES, DRILLS AND PARTIES, by Maude Inez Wheeler.——*A. Flanagan & Co. 40 cents.*

TWICE 55 GAMES WITH MUSIC.——*C. C. Birchard Co. 15 cents.*

YEAR'S COMMUNITY MUSIC PROGRAM.——*Playground and Recreation Association of America. 10 cents.*

COSTUMES AND SCENERY FOR AMATEURS, by Constance D'Arcy Mackay.——*Henry Holt & Co. $2.00.*

Chapter Five

HIGH SCHOOL PARTIES

PROGRAMS—PICNICS—PLAYS

THE HIGH SCHOOL PROGRAMS and Parties so often work out from some of the interesting things that are being done in the High School Courses. The English and History Courses always yield good things for dramatization. The Music and Physical Education Departments have songs, dances and games that can be used by the pupils in home, school, and neighborhood programs. The Domestic Arts and Manual Training Departments are most helpful in making costumes, stage sets, and properties.

It is a good plan to have high school parties and programs in the hands of the classes, with faculty advisers, and to use the workshop methods in carrying out the plans. This means that the faculty will need to see the possibilities in such a plan and be ready to coöperate.

The art work which a class does today, or the sewing or cooking which a group does tomorrow, takes on an entirely different interest if it is for a special school demonstration or a party. Worked in as part of the regular classwork these things are invaluable from the standpoint of real joy and interest that come to the pupils. These programs reach out into the community and draw the homes and the school closer together.

One high school taking part in a Community Festival made all costumes for its groups, and made properties not only for its groups, but for the other community groups. This was done in the regular classwork. The History class studied the history of the properties made, the English class helped with dramatization, etc. A school coöperating in all its departments is like a community working together.

The Chamber of Commerce or the Legion in your town may want you to work out with them a civic program for some occasion.

The Auxiliary of the Legion may ask you to help them work out a program such as: AMERICA IN SONG AND STORY—a chance to do a real, live piece of work, which means history, music, dramatics, and citizenship. Such opportunities as these woven into regular classwork make the Workshop for Real Service.

All the programs given here have been worked out by high school groups, and these groups have had a good time developing them.

You may need to adapt some of them to your situations, but you will find that easy to do.

The first program may be used as it is, or parts from it, for Thanksgiving, Lincoln or Washington celebrations, also on Armistice Day and as an Independence Day Program.

I. AMERICA IN SONG AND STORY

1. Indian Sun Ceremonial.

A chorus sings *The Sun Worshippers,*[1] an old Zuñi Indian melody, while a group of Indians perform the Sun Ceremonial. This suggests the story of the Indian Sun Worship, a universal custom among all Indian tribes. In different parts of the country, this differed in form, but among all of them, the Sun and its mystery were worshiped.

The Chorus and Ceremonial
(End each movement as the song rhythm ends)

Chorus	*Indian Group*
(1) —Rise, arise, arise, Rise, arise, arise! The dawn is here, Day is calling thee.	(1) Indians enter in a line, walking slowly to the rhythm of the song. Right arms are stretched upward and faces are turned toward the sun.
(2) The dawn is here; Ever thankful be, Mighty Day-God he is Watching thee, Glorious Life-God he is guarding thee.	(2) Stop in a group formation, facing the sun. Raise the other arm slowly—then bend bodies slowly forward, moving arms downward with bodies. Lift bodies slowly, bringing both arms upward to shoulder height in front.
(3) Rise, arise, arise, Rise, arise, arise!	(3) Stretch arms forward, emphasizing each word and lifting them higher each time —looking upward. The climax on last *arise.*
(4) Glowing spirit light the way for us; Aid thy children, save thy people.	(4) Bring hands to chests, arms crossed (prayer) and stand with heads bowed.
(5) Greet the dawn, Greet the dawn!	(5) Stretch arms upward and hold, looking toward the sun.

[1] This and the Chorus and Ceremonial, in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

(6) Hear the echo, every heart responds to the music of the sunlight.	(6) Bend forward (homage) and lift bodies as in 2.
(7) Hail the Morn, Hail the Morn!	(7) With arms extended in front, shoulder high, move forward four steps, lifting arms higher and higher.
(8) The dawn is here, day is calling thee.	(8) Hold position, looking upward with arms stretched to the sun.
(9) The dawn is here, ever the dawn is here, Day is calling thee, The dawn is here, thankful be.	(9) Move slowly backward four steps, bringing hands to chests again (prayer) and hold with heads bowed.
(10) Mighty Day-God he is watching thee, Glorious, ever thankful be, etc. (to end of chorus).	(10) Begin to exit slowly in the direction of the sun, extending arms forward and upward.

The song ends with the echo—*Rise, arise, arise,* and the exit should be finished before this last time.

If this scene can be lighted, use rose changing to amber, and place the flood light off stage far enough so that just the glow of the rising sun is reflected on the stage.

2. The First Peace Treaty.

This is a scene between Massasoit and the Pilgrims. Pilgrims enter on their third journey from the boat. This time, they begin to make the forest their home. Some have bundles, the men have guns, etc.

Drop to knees. Sing *Doxology.*

As they rise, they see Massasoit and a group of Indian Chiefs on the hilltop, and nearing the village. They are alarmed. Governor Bradford sends Miles Standish forward with two men to find out the meaning of their visit. Squanto, the interpreter, goes with them. Indians make it known that they are friendly.

Miles Standish returns and goes to inform the Governor. They are asked to proceed into the village. They are met by the Governor, who speaks to them. His speech is adapted from the historical notes of this scene.

Governor Bradford:

"Being thus arrived in a good harbor and brought safe to land, we desire to have known to us, our friends of these forests. With you we would sign a treaty which would last all the while after. In it, we shall agree to help each other; to leave behind us our firearms when we

are exchanging visits. Moreover, if war be made upon the colonists, you will help the English, the English will help you. Be it further agreed that those tribes with whom you are in alliance be conveyed this information. Do you agree to these terms?"

The Indians, with grunts and with pantomime, show their approval. The Chief signs the treaty. The Indians adjust their blankets and prepare to return home. Indians and Pilgrims lift right hands as a sign of farewell and the Indians exit. The Pilgrims watch them depart, and then exit in opposite direction as they begin to explore their new home. Use soft Indian music as Indians enter and exit.

3. A Scene in Colonial Days.

Yankee Doodle, sung by everyone.

Story of one of the great battles. Story of the surrender of Yorktown (told by some of the History class).

The Minuet.

Music—*Minuet* from *Don Juan,*[2] by Mozart.

Danced by Physical Education Class.

Use Introduction for entrance.

Minuet: Couples in two lines down the center, or in four lines of four or more in each line, or in sets of fours.

Gentleman at his lady's left.

Gentleman holds lady's left hand in his. Lady holds her dress with right hand.

(1) Step forward, outside, inside and outside foot, and point the inside toe	2 meas.
Step forward inside, outside, inside foot and point the outside toe	2 meas.
Repeat both, moving backward, and starting with the outside foot	4 meas.
Face partner, step sidewise with the outside foot	2 meas.
Step backward with inside foot, bending back knee, and curtsey (gentlemen's knees straight and bow)	2 meas.
Rise slowly and step sideward with inside foot	2 meas.
Bring outside foot slowly to position	2 meas.
	16 meas.
(2) Face partner, join right hands, walk around partner step left, right, left and point right (looking at partner)	2 meas.
Return, joining left hands, and beginning with right foot	2 meas.
Join right hands, and lady goes under gentleman's arm, in three steps, beginning left and pointing right toe on 4	2 meas.

[2] Century Music Co., 15 cents.

Join left hands and the gentleman goes under lady's arm in same way ..... 2 meas.
Face partner, repeat the curtsey as in (1) ..... 8 meas.

16 meas.

Repeat both figures. Use slow walking step for entrance and for exit. Continue the music through the exit.

4. Echoes from the Southland.

1. Negro Spirituals, as, *Steal Away* and *Swing Low, Sweet Chariot.*[3]
2. A Southern Story, as one of the *Uncle Remus Stories.*[4]

5. Our Country.

Songs, Poems and Tableaux:

Battle Cry of Freedom [5]—as a picture is shown of the Union of the North and South. This could be a soldier of the North and one of the South, united with a flag.

Battle Hymn of the Republic. A picture of Lincoln and a group of slaves kneeling before him.

One of the great Poems, as, *Your Flag and My Flag,* by Wilbur D. Nesbit.

America (as it is sung). World War Veterans come onto the stage, and form a group with the flag.

A High School student gives one of the War poems in honor of the War Veterans, as, *Flanders Field.*[6]

The Legion lead one of the songs, as, *Long, Long Trail.*[7] All the pupils have flags which have been concealed until now. As they are singing they bring them forth and keep time with them waving them gently.

The Star-Spangled Banner.

II. AN ATHLETIC CARNIVAL

Each class has its songs and yells. This gives an opportunity for original work on the part of many. This program is held in the hall or gymnasium or out-of-doors. There is room enough for classes and guests to assemble around the edges, and have the center for the stage. Two numbers (as stunts) can be given at the same time, to shorten the program.

Officials needed: Judges, scorers, referee, starter.

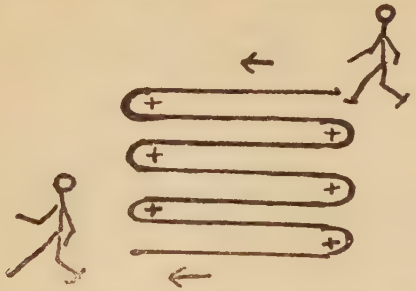
[3] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)
[4] D. Appleton & Co., $2.00.
[5] This and the song following in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)
[6] *Great Poems of the World War.* (T. S. Denison & Co., 75 cents.)
[7] G. Schirmer, Inc., 40 cents.

1. **School Song.**

(If you haven't one, write one now.) Everyone enters and marches while singing.

March.

a. Serpentine, marching the length of the space and back several times. Station boys with flags or pennants where the crosses are.



b. By twos in a large circle and wind up the circle.

c. Unwind the circle and march out to places where each group is to sit.

2. **Stunts.**

Each class has one serious and one funny stunt.

The serious ones come first.

a. The Freshman girls present Basket Ball Tableaux with a good march for accompaniment,[8] changing quickly from one grouping to another, as: Ready for the Ball; On Guard; A Swift Play; The Game is Ours; How to Take Victory (Yell for other side).

b. The Sophomore girls work up a Mimetic Drill to music, taking the positions in a hockey game and making a drill of them. March time.

[8] *Manhattan Beach March,* by Sousa. (The Myrex Co., 50 cents.)

c. The Freshman boys take athletics, as running, jumping etc., using "On Your Mark!" "Get Set!" "Go!" as an exercise to music, running forward four or five steps on "Go!"
Discus—Shotput—Hurdling.

All these are attractive when put in mimetic form and done to music. This number is divided between the boys of several classes each taking a certain part.

Use a good march for the running and jumping.[9]

Use a good waltz for the discus and shotput.[10]

3. Song.

Our Boys Will Shine Tonight.[11]

4. Tableaux.

The football boys give football groupings for tableaux. Call them "High Spots in the Game."

5. Senior Class songs and yells.

6. A Tennis Drill.

To music—using the principal plays as a basis. Waltz music.

7. Class Songs.

8. Games For Everyone.

Girls: Black and White and Dodge Ball several sets. (See Index—Games.)

Boys: Follow the Leader (the leader doing athletic stunts en route, not too hard for all to follow).

Yankee Doodle. Take partners and march in a large circle during the singing of the verse.

Chorus. 1st line: As you sing, join hands and glide four steps sideward in the direction you are marching.

2nd line: Glide four steps in the opposite direction.

3rd line: Keep hands joined and swing partner with either the running or the skipping step (once).

4th line: Gentlemen move up one place and bow to new partner. Repeat several times.

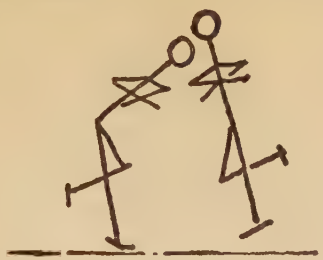
9. Interclass Wrestling Stunts.

a. All Freshman boys against all Sophomore boys. On floor in couples.

Rooster Fight. Arms folded. On "Go!" hop on one foot and push opponent until he puts down other foot. This scores one

[9] *March aux Flambeaux*, by Scottson Clark. (Century Music Co., 15 cents.)
[10] *Merry Widow Waltzes.* (Century Music Co., 15 cents.)
[11] *In Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

point. Blow whistle every two minutes and start new round. Have three rounds.



b. Freshman girls against Senior girls.

Toe the Mark. Draw a chalkline. Freshmen on one side, Seniors on other. Each with a partner. When whistle blows, join right hands and try to pull opponent over line. Three rounds.

c. Junior boys against Senior boys.

Blindfold Wrestle. Line up side by side, blindfolded. Try to find partner, and force him to his knees. Three rounds.

d. Sophomore and Junior girls.

Round We Go. Draw a four-foot circle around each pair of contestants. Contestants cross hands at wrists, and join hands

with opponents. In this position try to force opponent out of circle. Three rounds.

Cheers, Yells, Songs after each one.

10. Funny Stunts.

Presented by different class groups.

a. Freshmen *take off* leading Seniors in pantomime.

b. Pantomime Faculty members.

c. Use names of well-known people present for characters, and act them out for the rest to guess at; as,

Mr. Rivers: All do swimming movements.

Annie Black: Come in looking black (cross).

d. *Before and After.* Group who have never had military drill respond to command to "Fall In" by falling in from every direction. Commands like "Knees Knock," Necks Rubber," "Chests Heave," etc., can be given while all are chewing gum. The high school boys can work this out. Follow it with a short military drill or figure march, in good positions and well done.

e. Contests; as,

Standing Broad Grin (Measure grins).

Hippodrome Balance. (Sit on a jar placed on its side, one foot on top of the other, and write your name.)

Paper Race. Each leader has two pieces of paper. He must lay these alternately for each step he takes in crossing to the goal from a starting line.

f. *Surprise Race.* One member of each class is given a suitcase or bundle which has a variety of things in it. They run to the goal with suitcases, open, costume themselves, using everything in the suitcase, return to goal. This group then retires, and plays a four-minute original play which they present in costume.

Between stunts are yells and class songs.

11. School Song and March.

III. A WINTER CARNIVAL

This was given by the high school with the help of the community. Some of the clubs had helped to provide a skating spot for old and young in the town, and they asked the high school to open the *Winter Playground* by planning a Carnival.

Much publicity was given the affair: the history of the sports; what nations lead in them, where Ice Carnivals have been given, etc. Everyone wore the brightest colors they had, in sweaters, caps, scarfs, etc. Snow caps (cotton) added very much to the scheme, everyone could make one out of something from the piece bag at home.

The place was well lighted. A band played several numbers. Several big bonfires around the edges, lanterns, confetti, flags, etc., in the hands of groups gave it the carnival air.

The program committee found all the expert, medium and poor skaters in the town, and they were asked to enter different numbers on the program.

Contests were planned so that all ages could enter and enjoy them.

Committees needed: Grounds, Program, Publicity, Refreshments, Lighting, Music, Officers for Contests.

Program

1. **Sing** one of the old songs, as *Jingle Bells.*[12] All march around edge of Winter Playground and sing, while someone jingles the sleigh bells. A good song leader is necessary. Have music (either band or band with singing) going on during events.

2. **Ten minutes** of general skating for everyone.

3. **At One End** two snow forts have been erected. The boys and girls have teams and a Storming of the Forts goes on with judges in attendance to referee. Have forts far enough apart for safety. Give each team positions, distance, etc., and let them throw snow balls for five minutes at opponents' fort. Which fort is demolished?

4. **Skating Race** (Boys) for speed and for distance, decided according to conditions.

5. **A number for Fancy Skaters.**

6. **Coasting** for distance.

7. **Race with sleds.** Fathers and Sons. Fathers on sleds, drawn by sons.

8. **Single Skate Race** for men who have never skated.

9. **Toboggan Race.** If there is a slight rise to the ground around the skating center, this race can be arranged for families.

10. **Games on Skates.**[13] Many groups playing at once; as, Drop the Handkerchief, Run for Your Supper, Relay Race, etc.

[12] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

[13] *Games, Contests and Relays,* by C. S. Staley. (A. S. Barnes and Co., $3.00.) *Play, Its Value, and Fifty Games,* by Nina B. Lamkin. (Educational Publishing Co., 40 cents.))

11. **Three-Legged Race** on ice (Boys).

12. **Everyone,** young and old, form circles of 12 to 16 in each circle. Tune: *Here We Go Round the Mulberry Bush.*[14] All glide to the left around the circle as you sing.

1. Here we go 'round the skating rink,
   The skating rink,
   The skating rink,
   Here we go 'round the skating rink
   This cold and frosty evening.
2. (Face right and skip to right as you sing.)
   What shall we do to warm our hands,
   Warm our hands,
   Warm our hands,
   What shall we do to warm our hands,
   This cold and frosty evening?
   (Repeat the music as everyone claps in time.)
3. (Join hands and sway to left and right as you sing.)
   What shall we do to warm our toes,
   Warm our toes,
   Warm our toes,
   What shall we do to warm our toes,
   This cold and frosty evening?
   (Repeat the music, and run in place.)

13. **All take partners** and skip to *Jingle Bells.* Have some with bells on their ankles (small sleigh bells on elastic bands).

14. **Refreshments**—coffee and sandwiches are served while all gather around the various bonfires. Everyone pays a small sum for them.

IV. A FUN PARTY

An evening of Community Dramatics in which all can take part whether they have ever acted before or not. The company is divided into groups of eight or ten. This may be done in a large opening march which ends by having the guests march up in eights, and each rank becomes a working group. Let each group appoint a captain.

The leader of the evening announces the program, and adds that each group will have five minutes to prepare its part. Each group has a place called "home."

1. **Charades.**

Groups I-II-III. Each group in turn acts out the names of two flowers which the rest guess. Examples: *Rose*—March up in rows, halt; or stoop down and rise slowly.

[14] *Children's Singing Games, Old and New,* by Mari Ruef Hofer. (A. S. Flanagan & Co., 50 cents.)

As soon as a charade has been guessed correctly, all the rest chase the group "home" and if any are caught, they are taken into that group.

2. Pantomime.

Group IV. Act out one verse of a well-known song, and pantomime the title of a book. The rest of the groups guess as before, and chase "home" if guessed correctly.

3. Character Pantomime.

Group V. Each one in this group takes one minute to characterize in pantomime some well-known character in history or in their midst today. (Use music with this.)

4. Shouting Proverbs.

Group VI. Shout a proverb in unison, or sing one in monotones; then give a scene giving it in pantomime, as, "All is not gold that glitters," "A New Broom Sweeps Clean," "Enough is As Good as a Feast."

a. Each one in the group takes one word of the proverb, and at a signal, all shout or sing their word at once. The group endeavor to guess what it is; or

b. Pantomime it as elaborately as possible. (Use music during the pantomime.)

5. Singing Games.

Everyone on the floor, *Here We Come Gathering Nuts in May, Roman Soldiers.*[15] End by running to "home" again.

6. Pantomime.

Group VII. Glimpses of an English lesson, as,

a. Question Mark—Shown by a doubting Thomas or an inquisitive Susan, etc.

b. Dash—Interrupt everyone and rush into the scene.

c. Period—Very final. Come in and put a stop to everything.

These scenes can be very funny.

7. Pantomime.

Group VIII. The Commercial Department; as,

a. Touch System—Group writing on typewriters and gazing upward. Just seated and go through the movements of writing.

b. Trial Balance—One or more people standing in grotesque positions and trying to balance. Some succeed at once, while others never do.

c. Double Entry—Lead in two horses, dogs or other show animals, and enter them.

These can also be used as shadow plays. Other departments can be worked out in pantomime. Let the audience guess the pantomime each time.

[15] These and many others in *Twice 55 Games with Music.* (C. C. Birchard, 15 cents.)

8. Song.

All sing some of the community songs[16] which have action; as, *I'm a Little Prairie Flower; Today is Monday;* or play a game to the chorus of *Pack Up Your Troubles,* as follows:

Change:—Take partners, place three or four extra men in the center. March forward in a circle with partners; when the leader calls "Change!" gentlemen face rear and march, while ladies continue in the direction they were going. When the leader calls "Change!" again all grab a partner and march in the direction started at beginning of game. Respond to "Change!" each time. The five or more extra men go into the center each time. This game is repeated as many times as you like.

Five minutes intermission to prepare the closing numbers.

9. Game.

Groups I and II lead in a game, as,

Race in Ten Steps. Players are in two groups, one at either end of hall, in line on a mark. On "Go" the leader counts ten quickly, all run while he counts, but if a player takes a step after he finishes counting, that player must remain and begin again. Repeat until someone has won by reaching the other side.

Laughing Relay. Players line up in twos, face partners, and march backward six steps. Leaders draw for first chance. Name sides Blues and Reds or Blacks and Whites. If Blues have the first turn, on "Go!" they make those on the Red side laugh. Whomever they succeed in making laugh has to come to their side. Turns last only half a minute or a minute. Then the Reds have a turn. Three turns by each side finishes the game. The side gaining the most recruits wins.

10. Dramatization.

Groups III and IV. Some story in the History or English classwork. Here is a suggestion:

St. George and the Dragon[17]

Scene I. The King and his beloved daughter.

Scene II. The Dragon, and many knights in succession who tried to kill him but were killed in turn.

Scene III. King's daughter offering herself after the edict has gone forth that the dragon must have a beautiful girl sacrificed to him each morning. The pigeon, set free, flying eastward, reaches the knight.

Scene IV. Rescue of the King's daughter. Use speaking in the portrayal or do it in pantomime.

(This also makes a good shadow play.)

11. Games for Everyone.

Groups V and VI lead.

Backward Relay by couples. Players line up in rows of couples. On

[16] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)
[17] *The Christmas Book.* (Playground and Recreation Association, 35 cents.)

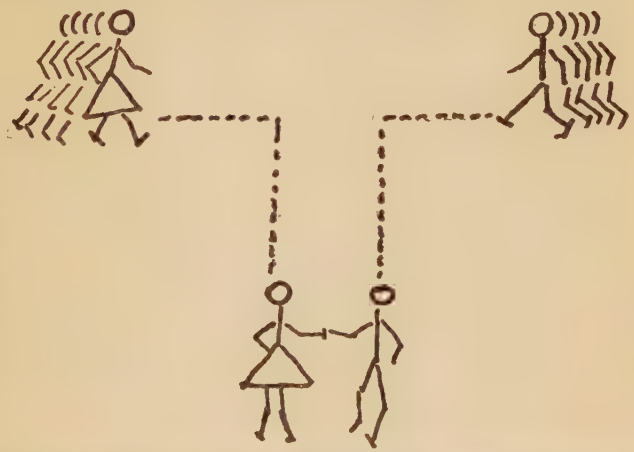
"Go!" the first couple in each line runs backward to the goal, sits down, claps hands three times, folds arms, gets up without unfolding arms, and runs forward, touches next couple in line, and takes place at end of line.

12. March.

Groups VII and VIII lead in march which gives everyone a partner for refreshments:

All girls form at left side of room, all boys at right side, facing the end of hall or gymnasium.

a.—March up to end, down center by twos.



b.—All to the left in single file, each lady preceding her gentleman.

c.—Form one large circle. Halt! face partner, and *Grand Right*

and Left until the whistle blows. Take the partner you have then for refreshments.

13. **Song and Good Night.**

V. A JOURNEY WITH FOLK LORE

Songs[18] and stories from England, Ireland, and Scotland. This program may be presented by the high school students for the friends of the school. Worked out through the Music, Dramatic and Physical Education Departments, assisted by the History and Domestic Arts Departments.

1. **A Story** of the program and how it grew.
2. **Comin' Through the Rye,** sung by school and audience, led by a group of girls on the stage, in Scotch costume, who pantomime it as they sing.
3. **A Scotch Dance,** as, Highland Fling, by costumed group. (Plaited and plaid gingham or crêpe paper skirts, white waists, and red paper tams and sashes for girls' costumes.)[19]
4. **Old Scotch Folk Tale,** as, *Whippety Stouri,*[20] or story from one of Barrie's plays, as *Window in Thrums* or *Sentimental Tommy* (developed in an English class).
5. **Flow Gently, Sweet Afton** (Scotch).
6. **Dramatization** of an English Fairy Tale, as, one in the *English Fairy Book,* by Ernst Rhys.[21]
7. **English and Welsh Songs.** *Drink to Me Only With Thine Eyes* and *All Through the Night.*
8. **English Country Dance,** by a group. Costumes for girls, white skirts and colored smocks; boys, knee trousers, white waists and red sashes; or girls may wear light dresses with streamers of two or three colors of crêpe paper pinned on left shoulder. Two strips cut about an inch wide, from end of roll, and each divided into four parts making eight streamers, twisted at top to make loops (as a rosette) are very effective.

[18] Unless otherwise indicated, the songs in this program are found in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

[19] Dances may be chosen from Chapter Nineteen of this book, from *Dances of the People,* by Burchenal (G. Schirmer, $1.50), or *Dances, Drills and Story Plays,* by Nina B. Lamkin (T. S. Denison & Co., $1.25).

[20] *Folk Tales in the Scottish Fairy Book,* by Elizabeth Grierson. (Frederick A. Stokes Co., $2.50.)

[21] Frederick A. Stokes Co., $2.50.

9. **An Irish Fairy Tale,** as one chosen from *The Irish Book* by Alfred Perceval Graves.[22]

10. **Irish Songs,** as, *The Wearin' of the Green,*[23] or *Believe me if all Those Endearing Young Charms* (audience and school). During the song, a group enter in Irish costumes.

11. **Costume Dance** to the *Irish Washerwoman* or some other old Irish tune.

12. **One act Folk Play,** as one from *The Silver Threads and Other Folk Plays,* by Constance D'Arcy Mackay,[24] or *Land of Heart's Desire* (an Irish Fairy Tale), by Yeats.[25]

VI. A VISIT WITH ARTISTS

1. **Stories of Artists.** (See *Little Journeys,* by Elbert Hubbard.)

2. **Their Masterpieces**—Posed in frame and showing well-known pictures.

See art catalogues at library or send for catalogues of Perry Pictures, Malden, Mass.

With the program, present an imaginative play which calls for artistic stage sets, which can be designed and made by the Art classes, as:

THE PIERROT OF THE MINUTE, a poetic fantasy, by Ernest Dowson.——*Samuel French. 35 cents.*
THE PIPER, by Josephine Preston Peabody.——*Samuel French. 60 cents.*

VII. A CITY BEAUTIFUL

In coöperation with the City Departments, Park Commission, etc., the Legion, Rotary Club, Kiwanis Club, and others, plan a program which will be suggestive of civic things that can be done to make your town more beautiful.

One such program came near Arbor Day, and it included the planting of trees, also the planting of an outdoor stage which later was used by all the community. The trees were dedicated to different civic interests. (See Chapter Fifteen.)

VIII. A POTLUCK SUPPER

Program[26] for an outdoor celebration, after the Potluck Supper is over. All gather around the fires which have been built out along the

[22] Frederick A. Stokes Co., $2.50.
[23] *One Hundred Folk Songs,* by Gilbert. (C. C. Birchard, $1.25.) *Songs Worth While,* by Henry S. Sawyer. (T. S. Denison & Co., $1.00.)
[24] Henry Holt & Co., $1.50.
[25] Walter H. Baker, $1.25.
[26] *Picnic Programs.* (Playground and Recreation Association of America, 15 cents.)

edge of a big circle. Plenty of space has been left in the center for games.

The company is divided into groups of ten to fifteen, and each group is numbered and selects a leader of its own.

Each group prepares a Stunt, a Short Pantomime, or a Game, and presents its number or leads the others.

Here are some suggestions:

1. Act out the names of two wild flowers—others guess.
2. Act out titles of two well-known songs—others guess.
3. Act out titles of two well-known books—others guess.
4. Lead two songs that everyone can sing.
5. Take all the group and put them through some quick games, group No. 5 acting as leaders, as:

A Hurdle Relay. Arrange some things to hurdle over, baskets, wraps, a nearby stump, anything at hand. March your group up in fours, sixes or eights, depending on how many you have. There should not be more than eight or ten in each file. There is something for each line to hurdle over. Perhaps two lines have the same hurdle. On "Go!" the first one in each line runs, jumps the hurdle, touches the one behind her, and goes to the end of the line. The next one starts as soon as he or she is touched. If there is no fence to use as a goal, stand a boy or girl in front of each line and at proper distance, and touch them for a goal. The line finishing first, wins.

A Laughing Relay. Described on page 56.

6. Original stunt by one group.
7. All sit around the fire and listen to a story by one group.
8. Form circles twelve to sixteen in each. Sing *Good Night, Ladies,*[27] and act it out in this way:

Good Night, Ladies—all bow to partners.

Good Night, Ladies—all bow to opposite.

We're Going to Leave You Now—all join hands and bow deeply to center.

Merrily, etc.—give right hand to partner, and grand right and left until end of phrase, when all join hands where they are and bow deeply to center.

IX. A HALLOWE'EN PARTY

This may be given by one high school class to another, or by the entire high school.

Everyone comes representing an animal, a fish, or a bird. Not that the costumes need to represent the characters, but each must make use of some characteristic of his character during the evening and be able to reproduce the sound made by that character, if it has a cry, or notes by which it is known. This makes plenty of noise and fun

[27] *Twice 55 Games with Music—The Brown Book.* (C. C. Birchard, 15 cents.)

in the beginning of the evening and gets everyone acquainted, as they endeavor to guess who their neighbor is.

The leaders have arranged, first, a series of games in which all can take part. Following this, a series of Hallowe'en stunts which can be enjoyed by groups. Then comes the choosing of partners for refreshments, and some marching and singing at the end of the evening.

1. Games.

Pumpkin Hustle. Players are in files, an equal number in each. The first one in each file carries a good-sized pumpkin. On "Go!" he turns to his left, goes down the aisle by the side of his line to the end, then around the end, and returns on the right side of his line. He gives the pumpkin to the next one, and stands in his place. Each one in turn makes the trip, but must go around the entire line from wherever he started. The file first finishing wins.

Ghosts, Witches, Elves, and Goblins. In this game, the guests stand anywhere around the room, all facing a common center, where there is a large open space. Each one chooses one of the four names for his. There are two callers in the center, called "Hallowe'en" and "Hallow'um." They take turns calling one of these four names and all who have the name called, have to change to the other side. "Hallowe'en" and "Hallow'um" catch all they can, and those caught remain in the center with them. The last one caught wins for his side.

Apple Race. Lay twenty apples in a row at the end of the room. Guests all form in a group at the other end. On "Go!" all run and each one grabs an apple. Those who succeed in getting apples, stand in center of room and eat the apple as fast as possible. The one finishing first wins for his class.

2. Hallowe'en Stunts.

These are arranged on tables or in booths along the side of the room. Each stunt is presided over by as many as are necessary. Guests visit each Stunt in turn.

My Future Mate. Letters from the alphabet cut from heavy pasteboard are floating in a tub of water. The guest is blindfolded and turned around three times; then he draws out a letter. The initial of his future mate.

Cranberry Pickup. Lay down a broom, kneel on it, place both hands on it, stoop down, and pick up a cranbrerry in your mouth. Place a paper on the floor and put several cranberries on it to begin with.

My Fate. Have three bowls on the table. Water in one, sugar in a second, the third one is empty. Blindfold the guest, turn her around three times, and let her choose by touching one of the bowls.

Water means a long and stormy married life.

Sugar means a long and lovely married life.

The empty bowl means a long and empty life.

My Fortune. Have a grab bag containing many small packages. Draw out one; it is your fortune.

Instead, you can have a kettle and an Old Witch stirring the kettle. Or, this can be a separate stunt, and called *The Witches' Brew.* In either case, have many little packages in sawdust in the kettle. Each package contains a souvenir and a fortune in rhyme. One may be a penny, and the rhyme:

> You'll marry a skinflint, a miser so grim
> And never a penny you'll squeeze out of him.

Another penny and this rhyme:

> Keep this in your bag, and I see very clear
> You'll always have money in spite of him, dear.

A star, with this rhyme:

> Your horoscope says you'll journey afar,
> And wherever you go, you'll be a bright star.

An anchor, and this rhyme:

> You'll never give up hope, my dear,
> You'll land something, it's mighty clear.

A bow of ribbon, and this rhyme:

> You'll always have a beau, my dear,
> In fact, I see several every year.

You can get a committee to invent many of these.

The Palmists. Have two or more, dresses as gypsies, telling fortunes by reading the palms.

The Whirligig. Have a barrel hoop suspended from the ceiling. On its rim, attach at regular intervals, apples, candy, cakes, and candle ends. Guests gather in a circle about it. Someone starts it swinging, and as it swings and turns each one tries to bite some of the cake, candy, or apples. Whoever bites the candle ends has to pay a forfeit, decided upon by the group.

3. Refreshments.

A grand march, during which a numbered slip is given out to each one. The girls have one set of numbers, and the boys a corresponding set. They break ranks and endeavor to find the mate to their number. (Take short rhymes, proverbs, or sentences which have some prophecy in them. Write one on each slip, cut the slips in two, and number each half the same.) When guests have matched their numbers, they also have a fortune. All fall in line with their new-found partners and march in serpentine figure up the floor and back again several times, then to places for refreshments. These may be apples and cider, or apples and doughnuts, and may be handed out during the marching. Gather in center of floor and sing *We Won't Go Home Till Morning.*

These books will help you in planning the program:

AMERICAN GHOST STORIES, FOR GROWN-UPS, by C. Armitage Harper.——*Houghton, Mifflin Co. $2.50.*
DENNISON'S PARTY MAGAZINE, The Hallowe'en Number.——*Dennison Mfg. Co. 20 cents.*

See Chapter Thirteen for more Hallowe'en material, and send to Dennison Mfg. Co. for free price list of Hallowe'en goods.

X. A FAIR AND CIRCUS

See *A Neighborhood Fair* and *A Country Circus* in Chapter Four. These work well together. The Fair includes the booths where refreshments, balloons, trinkets, handicraft, etc., are sold or on exhibit. The Circus, including a Grand March or Parade of Actors and a Clown Band, is followed with snappy side-shows, as: Dancing Midgets, Siamese Twins, Jugglers, Snake Charmer, etc.

The Wild Animal acts are in the large ring, and include Monkey-shines by the monkeys, Bear Dance by the bears, etc.

This program gives so many opportunities for the boys and girls to invent numbers that there is always plenty to do. These books will help you:

HOW TO PUT ON AN AMATEUR CIRCUS, by Fred A. Hacker and Prescott W. Ames.——*T. S. Denison & Co. $1.75.*
SUGGESTIONS FOR AN AMATEUR CIRCUS.——*Playground and Recreation Assn. of America. 25 cents.*
SUGGESTIONS FOR AN INDOOR CIRCUS.——*Eldridge Entertainment Co. 35 cents.*

XI. A PICNIC PROGRAM

In the spring, each class has a High School Picnic, or a Day of Fun and Frolic. Sometimes two classes combine.

The program is planned so that all will have something to do, though they do not know what it is until they are called. The Committee works this out in advance. Here is one that has been used and enjoyed. The program began at 10 A. M.

1. **Songs.**
One or more of the popular school songs.

2. **Over the Top Race.**
Girls—with basket-balls. Players, in two lines, face front; equal numbers in each line. The leaders have basket-balls. On "Go!" they pass the ball overhead to the next one and so on until it reaches the last one, who runs to the front and starts it again. This continues until one side wins, when its leader again reaches the front of the line.

3. **Arch Race.**
Boys are in two or four lines. Each leader has a ball. On "Go!" all jump in stride position and the ball is passed between the feet and to

the next one until the last one is reached. The game continues as the one above.

4. Peanut Scramble.
Boys and Girls. A hundred peanuts are thrown on the ground for the boys. Another hundred thirty feet away for the girls. On "Go!" they scramble to see who gets the largest number.

5. Potato Tossing.
Boys and Girls. A barrel is placed to receive the potatoes. Players stand twenty feet away, and each in turn tries to toss potatoes into the barrel. Each one has four. Did anyone get them all in?

6. Balloon Race.
Girls are on a straight line, ready to go. Each is given a balloon already inflated. On "Go!" each one must push her balloon with her feet until it crosses the goal line. Who wins?

7. Leap Frog Race. Boys.

8. Tug of War. Girls.

9. Tug of War. Boys.

10. Cracker Eating Contest.
Boys and girls. Players are in couples. Crackers are given to the boys. On "Go!" they eat the crackers and then must whistle a tune which the partner recognizes. The first couple able to do this wins.

Small, silly prizes are given for first and second winners, or if an entire side wins, points are given. The last period before lunch may be given to group games as: Pitching Horseshoes, Croquet, Volley-ball.

The lunch comes next, and after that play *Duck on the Rock*. The person who is It places a bean bag on a flat rock. From a twenty-foot line, other players try to knock this bag off with their own. They must pick up their bags and return to the line without being tagged by It. If It's bag is knocked off, he must return the bag to the rock before touching a player.

Time to go home.

For other program material:

PICNIC PROGRAMS.——*Playground and Recreation Association of America. 15 cents.*

THE BOOK OF GAMES FOR HOME, SCHOOL AND PLAYGROUND, by Forbush and Allen.——*American Physical Education Association. $2.00.*

XII. DRAMATICS THROUGH THE YEAR

Scarcely a week passes during the school year that does not bring a need for something in dramatics: A Stunt for a Class Party, A Skit for a Club Program, An Entertainment to raise money, A Play for Open School Week, A Play for a Girls' Frolic; material for some of the

Special Days and Holidays. In addition to all of these is the need of a Senior Class Play and often of a play which would be appropriate for Commencement.

Many schools are using Plays, Festivals and Pageants instead of the traditional program. Some schools have developed their own dramatization founded on the history of the school. This is an extremely fine thing to do. Chapter Eighteen will help you toward this achievement.

It is often confusing to look through a large catalogue, especially when you are not sure just what you can use. Look through the index of this book, and you will easily locate many of the things that you want.

In addition to these suggestions, you will find in the Bibliographies which follow, a selected list of Entertainments, Skits and Farces, as well as a carefully selected list of One Act and Longer Plays.

Those especially suited for Commencement Programs are starred.

BIBLIOGRAPHIES

PUBLISHER'S NOTE
ON
PRODUCTION RIGHTS AND PERMISSIONS

No royalty need be paid for performing any of the plays, pageants, masques, entertainments, etc., given in this book *except where specially noted.* In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

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The royalty to be paid to the publisher unless otherwise stated.

This material is especially selected for High Schools, Clubs and other Young Peoples' Organizations.

I. Entertainments and Stunts—Just for Fun

ACTING CHARADES, by Laura E. Richards. More than 100 suggestions for charades.——*Samuel French. 75 cents.*

AND THE LAMP WENT OUT. 2 men, 2 women and a Reader. A pantomime which is very funny.——*Samuel French. 35 cents.*

BACHELOR'S REVERIE, THE. 1 man, 9 women. Tableaux with a Reader. Types of girlhood appear in a vision.——*Samuel French. 25 cents.*

A BACKWOODS SCHOOL IN '49, by Walter Ben Hare. 1 scene. Any number of characters may be used.——*Samuel French. 25 cents.*

BAKER'S STUNT AND GAME BOOK. Games, Stunts, Tableaux, Pantomimes, etc. ——*Samuel French. 60 cents.*

BALLADS IN BLACK, by F. E. Chase. A collection of Shadow Pantomines.—— *Samuel French. 75 cents.*

HIGH SCHOOL STUNT SHOW AND CARNIVAL. How to organize and carry it through.——*T. S. Denison & Co. $1.00.*

JAPANESE ENTERTAINMENTS. Music—Drills—Dances.——*Samuel French. 40 cents.*

PLEASE STAND BY, by Carolyn D. Gilpatric. A Radioletta. The Gold Dust Twins, Big Brother, etc., appear in person.——*Samuel French. 35 cents.*

PEDDLER'S PARADE, THE. Good to make money. Songs, Recitations, and Dances. ——*Samuel French. 25 cents.*

SIX REHEARSAL-LESS ENTERTAINMENTS, by Alice W. Chapin. A collection of original novelties.——*Samuel French. 40 cents.*

SLIM BILL'S ONE-RING OVERLAND CIRCUS, by William O. Partridge. Each event is explained.——*Samuel French. 35 cents.*

SNAPPY STUNTS FOR SOCIAL GATHERINGS, compiled by Margaret Bridge. Stunts for parties, camps and socials.——*Samuel French. 75 cents.*

II. Skits, Sketches, Revues, Vaudeville

FILMING OF UNCLE TOM'S CABIN, THE, by Arthur LeRoy Kaser. Burlesque entertainment. 4 men, 4 women. 25 minutes.——*Samuel French. 25 cents.*

PLANTATION MINSTREL CHORUS. Weaves in the old-time songs.——*Samuel French. 75 cents.*

REVUES. A Book of short sketches.——*Samuel French. $1.00.*

THE SILENT SYSTEM. A man, 1 woman. The Lady does all the talking.—— *Samuel French. 25 cents.*

SUNSHINE CHORUS.——*Samuel French. 75 cents.*

VAUDEVILLIANIES, by H. L. Newton. Ten snappy 20-minute acts.——*Samuel French. 35 cents.*

III. One Act Plays

ARROW MAKER'S DAUGHTER, THE. Adapted from Longfellow's HIAWATHA, by Grace E. Smith and Gertrude Knevels. 6 men, 7 women. Plays 1 hour. Indian costumes. Chance for dances.——*Samuel French. 75 cents.*

Beau of Bath, The, by Constance D'Arcy Mackay. 18th century costumes. 2 men, 1 woman. 1 interior. A very effective drama in verse. In THE BEAU OF BATH, which also contains *The Silver Lining, Ashes of Roses, Gretna Green, Council Retained,* and *The Prince of Court Painters.*——*Henry Holt & Co. $1.35.*

Bimbo the Pirate. Comedy by Booth Tarkington. 4 men, 1 woman. 1 interior. Pirates and 18th century costumes. Plays 30 minutes. A brilliant comedy of pirate life. In THE LADIES' HOME JOURNAL ONE ACT PLAYS.——*Samuel French. $1.60,* also published separately. *50 cents.*

CAPTAIN OF THE WATCH, THE. Farce by G. R. Planché. 14 men, 2 women. Belgian costumes, 17th century. Plays 1 hour. Garden scene. Always a favorite.——*Samuel French. 30 cents.*

CHOOSING A CAREER, by G. A. de Caillavet. 3 men, 1 woman. 1 interior. Plays 30 minutes. Modern costumes. Full of humorous situations and bright lines.——*Samuel French. 35 cents.*

CLASS SHIP, THE, by Edith F. A. V. Painton. 3 men, 8 women. Plays 35 minutes. A dramatization of Longfellow's *The Building of the Ship.*——*T. S. Denison & Co. 25 cents.*

COURTSHIP OF MILES STANDISH, by Eugene A. Presbrey. 2 men, 2 women. Plays 40 minutes. Pilgrim costumes. A charming playlet based on Longfellow's poem.——*Samuel French. 30 cents.*

ICI ON PARLE FRANÇAIS, by T. J. Williams. 3 men, 4 women. 1 interior. Plays 45 minutes. Modern costumes. Mr. Priggins studies *French Before Breakfast* with amusing results. This farce has been very popular.——*Samuel French. 25 cents.*

IN ARDEN FOREST, by John A. Holmes. 4 men, 3 women. Plays 30 minutes. Outdoors. An episode in the early life of Shakespeare. True to his boyhood traditions.——*Walter H. Baker Co. 25 cents.*

False Pretenses, by Warren Beck. 6 men, 5 women. Plays 40 minutes. A story of tricksters tricked. In IMAGINATION AND FOUR OTHER ONE ACT PLAYS.——*Walter H. Baker Co. $1.00.*

FALCON, THE, by Alfred, Lord Tennyson. 2 men, 2 women. Poetic dramatization. The story of the Knight who sacrifices his falcon for the lady he loves. See Tennyson's Poems.

MISS MARIA, by Maud V. Vasburgh. Dramatized from Margaret Deland's OLD CHESTER TALES. Comedy. 4 men, 1 woman, 4 children. 1 interior. Scene laid in New England. A woman of great charm has lost her fortune through investment in a wild-cat scheme of her nephew's. She opens a school. Romance develops.——*Samuel French. 30 cents.*

OLD GOOSEBERRY, by Thomas J. Williams. Farce. 4 men, 2 women. 1 interior. Modern dress. Plays 30 minutes. This rattling farce proves that a lot of fun can be produced by a deaf old man. Happy, brisk and funny.——*Samuel French. 25 cents.*

SAUCE FOR THE GOSLINGS, by Elgine J. Warren. A better speech play. 3 men, 4 women. 1 interior. Modern costumes. Plays 25 minutes. Very clever. ——*Samuel French. 30 cents.*

UNEXPECTED GUESTS, THE, by William Dean Howells. Farce. 7 men, 6 women. 1 interior. An exceptionally lively and funny play for a large cast.——*Samuel French. 35 cents.*

BARGAIN DAY, by Mary H. Flanner. A comedy sketch. 2 men, 1 woman. 20 minutes. While bargain hunting, Mrs. McDowell loses her baby and doesn't discover it until some time later. Good sketch for Stunt Night. ——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Best of All Ways, The, by Julia Farrell Whitely. 2 men, 2 women. Exterior. Modern and military costumes. A very tense and colorful little play laid in Ireland during the Revolution. One of the PLAY SHOP PLAYS from Northwestern University.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

BISHOP'S CANDLESTICKS, THE, by Norman McKinnel. 3 men, 3 women. 30 minutes. Costumes, French, 1800. Dramatization from an incident in Victor Hugo's *Les Miserables.*——*Samuel French. 30 cents.*

BIRD IN HAND, by Lawrence Housman. Fantasy. 3 men, 3 women. Modern costumes. A dry-as-dust scientist is forced by his little grand-daughter to believe in fairies.——*Samuel French. 35 cents.* (*Royalty $5.00.*)

Black Bottle, The, by Semas O'Brien. Comedy. 4 men, 2 women. 1 interior. Modern costumes. Plays 40 minutes. A delightful Irish Folk comedy. In ONE ACT PLAYS FOR STAGE AND STUDY, 2ND SERIES.——*Samuel French. $3.15.* (*Royalty $5.00.*)

BONNIE DUNDEE, by Frank Richardson. Drama. 4 men, 2 women. James II costumes. 1 interior. Plays 45 minutes. A dramatic episode in English History.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

FOOT BALL GAME, THE, by Sara King Wiley. Comedy. 4 men, 1 women. Interior. Modern costumes. Plays 30 minutes. A breezy comedy for a football banquet program.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

GREATEST GIFT, THE, by Constance Powell-Anderson. Poetic Fantasy. 2 men, 3 women. Interior. Fancy dress. A Valentine's Day Play.——*Samuel French. 20 cents.* (*Royalty $5.00.*)

HEART OF A CLOWN, THE, by Constance Powell-Anderson. An autumn fantasy. 2 men, 2 women. 1 exterior. Fancy dress. Plays 30 minutes. A whimsical tale of Harlequin and Columbine, scene laid at a village fair. A Valentine's Day Play.——*Samuel French. 50 cents.* (*Royalty $8.00.*)

HOLLY TREE INN, by Mrs. Oscar Beringer. 4 men, 3 women. Costumes 18th century. Plays 1 hour. Interior. Two capital children's parts. An adaptation of Dickens story.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

JOAN THE MAID, by Hermon Ould. 3 men, 3 women. 1 exterior. Costumes, French, 1429. Plays 30 minutes. A striking incident in the life of Joan of Arc.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

LAND OF HEART'S DESIRE, THE. Poetic Play by William Butler Yeats. 3 men, 3 women. Modern Irish peasant costumes. Plays 30 minutes. A splendid drama.——*Samuel French. 25 cents.* (*Royalty $5.00.*)

MAKER OF DREAMS, THE, by Oliphant Down. 2 men, 1 woman. Pierrot and modern costumes. Plays 45 minutes. A Pierrot theme which ends happily.——*Samuel French and Walter H. Baker Co. 50 cents.* (*Royalty $8.00.*)

NARROW SQUEAK, A, by Lilian Bennet-Thompson, and George Hubbard. Comedy. 3 men, 1 woman. Costumes modern. 1 interior. Plays 35 minutes. A situation that builds up to a high pitch of dramatic intensity, and a very funny snapper at the end.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

PATRIOTS, by Sara King Wiley. Comedy. 3 men, 2 women. Costumes of 1776. Story of a Lieutenant in the American Army, disguised as an Englishman. Many complications arise.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

RISING OF THE MOON, THE, by Lady Gregory. Comedy. 4 men. Irish costumes. Plays 18 minutes. A homeless individual in the guise of a ballad-singer meets the Sergeant of Police who is looking for him, but in the end assists him to escape.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

SINGING SOUL, THE, by Mrs. Henry Backus. A Chinese Play. 4 men, 3 women. Interior or exterior. Costumes, Chinese. An effective version of one of the most beautiful of ancient Chinese Tales.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Taxi, by Alice C. D. Riley. Comedy. 1 man, 1 woman. Exterior. 30 minutes. Dialogue between a man and a woman on the important question of Whose Taxi? Very easy to produce. One of the PLAY SHOP PLAYS of Northwestern University.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

When Witches Ride, by Elizabeth A. Lay. 3 men, 1 woman. Interior. Mountaineer costumes. 30 minutes. A romantic and colorful drama of folk belief in the Carolinas. In CAROLINA FOLK PLAYS, 1ST SERIES.——*Samuel French. $2.00.* (*Royalty $5.00.*)

YOU, by Colin Campbell Clements. A Fantasy. 2 men, 1 woman. 1 exterior. Modern costumes. 30 minutes. This is the story of an adventurous youth who went forth like the Knights of old to seek fortune, life and love. In the end, he found them all in his own back yard.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Cinderella Married, by Rachel Lyman Field. Comedy. 2 men, 4 women. Interior. 40 minutes. A new version of the old tale. A charming humorous satire in a Dresden China Setting. In SIX PLAYS, edited by Olive Price. ——*Samuel French. $1.60.* (*No admission, Royalty $5.00. When admission is charged, Royalty $10.00.*)

ENTER THE HERO, by Theresa Helburn. Comedy. 2 men, 3 women. Interior. Modern costumes. 40 minutes. The play is concerned with the efforts of a girl to invent a suitor for herself, and the eventual discovery.—— *Samuel French. 35 cents.* (*Royalty $10.00.*)

Fifteenth Candle, The, by Rachel Lyman Field. 2 men, 2 women. Interior. Modern costumes. 25 minutes. A play of tenement life, in which an Italian immigrant girl battles against her father's greed in order that her younger sister may continue her study of art. In ATLANTIC BOOK OF JUNIOR PLAYS, by Olive Price.——*Samuel French. $2.10.* (*Royalty $10.00.*)

George Washington at the Delaware, by Percy Mackaye. A dramatic scene from his longer play WASHINGTON. A Washington's Birthday Play.—— *Samuel French. 50 cents.* (*Royalty $10.00.*)

Manikin and Minikin, by Alfred Kreymborg. A Bisque play in one act. 1 man, 1 woman. Scene, the mantel-shelf with clock and candlesticks.

18th century costumes. Always pleases any audience. In PUPPET PLAYS. ——*Samuel French. $1.60, or, separately, 50 cents.* (*Royalty $10.00.*)

Napoleon Crossing the Rockies, by Percy Mackaye. 3 men, 1 woman. Interior. Mountaineers' costumes. 45 minutes. A picturesque play of the Kentucky mountains, full of poetry and folk belief. In ONE ACT PLAYS FOR STAGE AND STUDY, 3RD SERIES.——*Samuel French. $3.15.* (*Royalty $10.00.*)

'OP O' ME THUMB, by Frederick Fenn, and Richard Pryce. 1 man, 5 women. Modern costumes. 40 minutes. Romance in a laundry. A drama that is gripping and satisfying.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

Sam Average, by Percy Mackaye. A Fantasy. 1 exterior. Costumes 1814. 35 minutes. One of Mr. Mackaye's most famous one-act sketches. In YANKEE FANTASIES.——*Samuel French. $1.50.* (*Royalty $10.00.*)

SWEETMEAT GAME, THE, by Annie Nathan Meyer. A Chinese drama. 2 men, 2 women. 1 interior. 30 minutes. Chinese costumes. An appealing story of a rich merchant, his wife, and a blind son.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

Three Pills in a Bottle, by Rachel Lyman Field. Fantasy. 4 men, 3 women, 1 child. Simple interior. 30 minutes. Costumes fantastic. A little sick boy from his window makes friends with passersby. Each allows his soul to visit the child. A great favorite with all groups. In SIX PLAYS by Olive Price.——*Samuel French. $1.35.* (*If no admission, Royalty $5.00. When admission is charged, Royalty $10.00.*)

TWO CROOKS AND A LADY, by Eugene Pillot. 3 men, 3 women. Interior. Modern costumes. One of the most popular one-act plays.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

* Suggestions for Commencement. See Programs for Special Days and Holidays—Chapters Thirteen to Sixteen.

IV. Long Plays

* ALCESTIS OF EURIPIDES. Old Greek Play. 9 characters and chorus. Full description of stage costumes, lighting.——*Walter H. Baker Co. 35 cents.*

AS YOU LIKE IT, by William Shakespeare. In 3 parts. 1 interior, 3 exteriors. 17 men, 4 women, and extras. This is the latest edition of the famous play. The text is prepared with great care so far as stage directions, settings, property, furniture and lighting plots are concerned.——*Samuel French. 75 cents.*

Around the Blue Wigwam, by Olive M. Price. Play in 2 acts. 10 men, 3 women. Exterior scenes. Indian costumes. Plays 50 minutes. A charming play about Pocahontas and John Smith. In SHORT PLAYS FROM AMERICAN HISTORY AND LITERATURE.——*Samuel French. $1.35.*

CELEBRATED CASE, A, by D'ennery and Cormon. Drama in 4 acts and a Prologue. 8 men, 5 women. Plays 3 hours. Costumes French, of the time of the Restoration.——*Samuel French. 35 cents.*

CRICKET ON THE HEARTH. Drama in 3 acts. From Charles Dickens's story. 7 men, 8 women, besides fairies and neighbors. Plays 2 hours. Costumes of 50 years ago. Always a success.——*Samuel French. 25 cents.*

FOREST ACRES, by Fannie Barnett Linsky. Comedy in 3 acts. 5 men, 7 women. 2 interiors. An unusual story of life on a New England Farm.——*Walter H. Baker Co. 35 cents.*

GRAMMER GURTON'S NEEDLE. A comedy-farce in 3 acts. A modern adaptation of this famous old play by Colin Campbell Clements. Plays 1 hour. 6 men, 4 women. May be produced without scenery, or out-of-doors.——*Samuel French. 35 cents.*

LADY WINDERMERE'S FAN, by Oscar Wilde. A play in 4 acts. 7 men, 6 women. This famous old play is always good.——*Samuel French. 75 cents.*

MAN HIGHER UP, THE, by Esther E. Olson. Comedy in 3 acts. 6 men, 7 women. 1 interior. Plays 1¾ hours.

How Cecil wins the $10,000 Flying Contest.——*Walter H. Baker Co. 35 cents.*

* Midsummer Night's Dream, A, by William Shakespeare. Comedy in 3 acts. 13 men, 10 women. Costumes elaborate. Scenes very simple.——*Samuel French. 25 cents.*

Rip Van Winkle, by Charles Burke. Romantic Drama. In 2 acts. 11 men, 3 women, and 1 child. Plays 2 hours. Legend of the Catskills, made immortal by Joseph Jefferson.——*Samuel French. 25 cents.*

She Stoops to Conquer, by Oliver Goldsmith. Comedy in 5 acts. 15 men, 4 women. 3 interiors, 1 exterior. Costumes 18th century.——*Samuel French. 25 cents.*

* *Romancers, The,* by Edmond Rostand. Comedy in 3 acts. English version by Barrett H. Clark. 5 men, 1 woman. A charming little romantic play. First act sometimes used as a one-act play. In World's Best Plays Series.——*Samuel French. 35 cents.*

Virginius, by J. S. Knowles. Tragedy in 5 acts. 18 men, 4 women. Costumes ancient Roman. The old classic favorite.——*Samuel French. 25 cents.*

Butterflies, The, by Henry Guy Carleton. Comedy in 3 acts. 6 men, 4 women. 2 interiors, 1 exterior. A light and graceful comedy.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

Dorothy's Neighbors, by Marie Doran. Comedy in 4 acts. 4 men, 7 women. Scenes very easy to arrange. 2 plain interiors and 1 exterior (a garden). The story is about vocational training. Back of the comedy, there is good logic.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

* Esmeralda, by Frances Hodgson Burnett and William Gillett. Play in 4 acts. 6 men, 5 women. Modern costumes. 3 interiors. A tremendous success with high schools.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

Tempest and Sunshine, by Marie Doran. Comedy Drama in 4 acts. 5 men, 3 women. Modern costumes. 1 exterior, 3 interiors. Very highly recommended.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

Touch-Down, The, by Marion Short. Comedy in 4 acts. 8 men, 6 women. Any number of characters in the ensembles. Modern costumes. 1 interior. Life in a Co-ed College and the final triumph of the Siddell Football Team. College Songs, Varsity atmosphere.——*Samuel French. 75 cents.* (*Royalty $10.00.*)

Adam and Eva, by Guy Bolton and George Middleton. Comedy in 3 acts. 6 men, 4 women. 1 interior, 1 exterior. Modern costumes. Enjoyed a year's run at the Longacre Theater in New York.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Across the Street, by Richard K. Purdy. Comedy in 3 acts. 7 men, 3 women. 3 interiors. Modern costumes. Two young men change places in life. Novel and highly dramatic.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Bab, by Edward Childs Carpenter. A comedy in 4 acts. Based on the novel by Mary Roberts Rinehart. 7 men, 4 women. 2 interiors. Modern costumes. A great deal of clever characterization.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Bachelor's Romance, A, by Martha Morton. Comedy in 4 acts. 7 men, 4 women. Modern costumes. 3 interiors. This celebrated comedy always a success.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Billeted, by F. Tennyson Jesse and A. Hopwood. Comedy in 3 acts. 4 men, 5 women. 1 easy interior. Modern costumes. A charming play, easy to produce.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Brown of Harvard, by Rida Johnson Young. A drama in 4 acts. 2 interiors, 1 exterior. Modern college play with 29 men, and 4 women characters. A buoyant, wholesome spirit of youth.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

CAPTAIN APPLEJACK, by Walter Hackett. An Arabian Night's Adventure in 3 acts. 6 men, 5 women. 2 interiors. Costumes modern and fantastic. Mystery—adventure—pirates—exciting and picturesque.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

CAPTAIN KIDD, JR., by Rida Johnson Young. Farcial Comedy in 3 acts. 12 men, 3 women. 1 interior. Costumes modern and rural. A play of youth, love and adventure.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

CHARM SCHOOL, THE, by Alice Duer Miller and Robert Milton. A fascinating comedy in 3 acts. 6 men, 10 women, extras in the ensembles. 2 interiors. The adventures of a handsome young automobile salesman who inherits a girls' boarding school.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

CINDERELLA MAN, THE, by Edward Childs Carpenter. Comedy in 4 acts. 8 men, 2 women. 2 interiors. Modern costumes. The old story, only in this one, the heroine is a hero. Charming comedy with good philosophy. ——*Samuel French. 75 cents.* (*Royalty $25.00.*)

CLARENCE, by Booth Tarkington. A comedy in 4 acts. 5 men, 5 women. Modern costumes. A real American comedy. Always delights an audience.—— *Samuel French. 75 cents.* (*Royalty $25.00.*)

COUNTRY COUSIN, THE, by Booth Tarkington, and Julian Street. Comedy in 4 acts. 7 men, 6 women. 2 interiors, 1 exterior. Produced in the Gaiety Theater in New York and it was the success of the season.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

COME OUT OF THE KITCHEN. Adapted by A. E. Thomas from the story by Alice Duer Miller. Comedy in 3 acts. 6 men, 5 women. Costumes modern. The story is written around a Virginia family of the old aristocracy. An ingenious and charming comedy.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

DADDY LONG-LEGS, by Jean Webster. A charming comedy in 4 acts. 6 men, 7 women and 6 orphans. The orphans appear only in the first act. Four easy interiors. Costumes modern. To attempt to describe the simplicity and beauty of *Daddy Long-Legs* would be like attempting to describe the first breath of spring after an exceedingly tiresome and hard winter.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

FRIENDLY ENEMIES, by Samuel Shipman and Aaron Hoffman. A comedy in 3 acts. 4 men, 3 women. 1 interior. A very popular play about patriotism. ——*Samuel French. 75 cents.* (*Royalty $25.00.*)

FRIEND INDEED, by Clayton Hamilton and Bernard Voight. Comedy-drama in 3 acts. 7 men, 3 women. 2 interiors. Modern costumes. Amusing play about newspaper work in a small town.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

GREEN STOCKINGS, by A. E. Mason. A delightful comedy in 3 acts. 7 men, 5 women. Modern costumes. For sheer drollery and capital fun it has few equals.——*Samuel French. 75 cents.* (*Royalty $2500.*)

GRUMPY, by Horace Hodges and T. Wigney Percyval. A play in 4 acts. 9 men. 3 women. 2 easy interiors. Modern costumes. The story deals with the robbery of a large uncut diamond and the detection of the thief through the shrewdness of the old man.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

GYPSY TRAIL, THE, by Robert Housure. Comedy in 3 acts. 5 men, 4 women. Modern costumes. This play reveals how a dramatist can combine mystery, romance, character and humor.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

HELD BY THE ENEMY, by William Gillette. A military drama in 5 acts. 14 men, 3 women. 4 interiors. Military costumes. Effective trial scene and unusual element of suspense throughout.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

LITTLE TEACHER, THE, by Harvey James Smith. A comedy in 4 acts. 11 men, 10 women. 2 interiors. Costumes modern and rural. Story of a gentle

creature who goes to teach a backwoods school.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

MARTHA BY-THE-DAY, by Julie M. Lippman. An Optomistic comedy in 3 acts. 5 men, 5 women. 3 interiors. Modern costumes. Excellent, full of humor and old-fashioned sentiment.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

MOTHER CAREY'S CHICKENS, by Rachel Crothers and Kate Douglas Wiggin. Play in 3 acts. 7 men, 7 women. 1 interior. Modern costumes. A large New England family, an old home which the heroine discovers does not belong to them and a complicated situation is finally solved. Very human characters.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

OLIVER GOLDSMITH, by Augustus Thomas. A play in 3 acts. 18 men, 6 women. 3 interiors. Costumes 1775. Vitally interesting and very worth while.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

PEG O' MY HEART, by J. Hartley Manners. A comedy of Youth in 3 acts. 5 men, 4 women. 2 interiors. Modern costumes. Peg, a poor Irish girl in New York, becomes an heiress by the death of her uncle. She goes to England to live with an aristocratic aunt, and there are many unusual situations as she endeavors to adapt herself to her new home.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

POLYANNA, by Catherine Chisholm Cushing. A *Glad Play* in 3 acts. Based on the novel by Eleanor Porter. 5 men, 6 women. 2 interiors. Costumes modern. The story of a little orphan girl who is thrust, unwelcome, into the home of a maiden aunt. In spite of all her troubles, she brings sunshine into many lives. Always very popular.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

* ROBIN HOOD, by Owen Davis. A play in 3 acts. 10 men, 5 women. 1 exterior, 1 interior. Costumes historical and romantic. Especially good for an outdoor performance. The old story, excellently portrayed.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

SEVEN CHANCES, by Roi Cooper Megrue. Comedy in 3 acts. 7 men, 8 women. 1 interior, 1 exterior. Modern costumes. Produced with great success by David Belasco. Jimmie Shannon is to get twelve million, left by his grandfather, if he marries before his thirtieth birthday. There is only one day left. The play deals with his seven chances.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

SEVENTEEN, by Booth Tarkington. A comedy of Youth in 4 acts. 8 men, 6 women. 1 interior may be used. Customes modern. Silly Bill, who stole his father's evening clothes, wooed Lolo the Baby-Talk Lady. How his mother recovered the clothes only to have them lost again, are some of the situations in this charming comedy of youth.—*Samuel French. 75 cents.* (*Royalty $25.00.*)

STRONGHEART, by William C. DeMille. American comedy-drama in 4 acts. 17 men, 3 women. 3 interiors. Modern costumes. The young Indian brave, Strongheart, the son of a chief, has been sent by his tribe to Carlisle and then to Columbia, to gain wisdom to impart to his people. A play of compelling interest and strong appeal.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

* Suggested for Commencement Plays.

See also in other Bibliographies *Costume Plays,* and *Plays for the Out-of-Doors.*

Chapter Six

YOUNG MEN AND YOUNG WOMEN

THESE PROGRAMS are arranged for the Home, the Church, the Social Center, the Neighborhood meeting place, the Industrial Center—for any place where young people come together.

They have been used in all of these situations. Sometimes it was an organized club, other times a Get-Together for a good time. Sometimes they were used to make money for the group, at other times to make more friends and members for a club.

In other chapters in this book are many programs and much material also adaptable to the needs of these groups.

I. A MINSTREL SHOW OR VAUDEVILLE PROGRAM[1]

This one was built up by a club that wanted to do something different from the average Ministrel Show. They called it "Memories, or I'm Seeing Other Days."

1. Our Early Days.

When You and I Were Young, Maggie.[2] Sung off stage and used also for the entrance of men and women, gathering at a party in 1861.

A Solo and Chorus—My Old Kentucky Home, sung as they form small groups on the stage. Someone suggests a dance, and they form in a circle with an old fiddler and a caller, and do an old *Square Dance* or *Virginia Reel.*[3] Gather in a group at center and sing *Home, Sweet Home.* (Stories and allusions to early days or one of Riley's poems may be inserted here. Use humorous stories throughout the program.)

2. Our Early Loves.

Love's Old Sweet Song, or *Let Me Call You Sweetheart,* as groups form again. One couple do a minuet, and hold pose at end, looking at each other as group sings *Drink to Me Only with Thine Eyes.* A

[1] The Bibliography at end of this chapter furnishes additional material.

[2] Except where otherwise indicated, the songs used in this program appear in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

[3] *Twice 55 Games with Music.* (C. C. Birchard, 15 cents.)

very old couple dance a step or two of an old dance in center of stage and then pose as group sings *Oh, My Darling Clementine.*[4] (Another old poem or stories of early days can be inserted here.) This group breaks up and forms across back stage.

3. Our Early Friends.

Enter a group of young men and women in Irish costume, all singing *Believe Me if All Those Endearing Young Charms.* This group or a group of young children in Irish costume dance to *The Irish Washerwoman.*[5] After the dance tell one or more good Irish stories. (For dances, see Chapter Nineteen.) All sing *The Wearin' of the Green*[6] or other Irish Song. (These groups form on back stage.)

4. Our Early Neighbors.

A group in Scotch costume enters from each side to *Comin' Through the Rye;* passing each other, they march in a circle, and break up again into lines, singing, aided by all groups on the stage. As they finish, a Scotch story is told, and a poem by Robert Burns is recited.

A solo, *The Bluebells of Scotland*[7] or *Flow Gently Sweet Afton.*

A group dances the *Highland Fling,*[8] and all sing *Annie Laurie.* This group remains on stage.

5. Our Old Folks at Home.

All sing *Old Folks at Home* as a group of old darkies enters. At close of song, one or two funny Negro stories are told, and one of the poems of Paul Laurence Dunbar recited.

All sing *Dixie.* As they sing, they march and form, so that the Early Days group is at front and others grouped around them. All sing *Battle Hymn of the Republic* and in a closing march sing *America.* A large flag is unfurled during the song.

II. A SPRING PARTY—SPRINGTIME[9]

The lawn is decorated with lanterns. Refreshments are served from small tables placed around the edge of the lawn, by girls in flower costumes. A large bouquet of flowers is on each table, and there are enough flowers (four varieties) on a tray so that each guest may have one. This divides the guests into four groups, the Rose Group, the Black-eyed Susan Group, the Marigold Group, and the Marguerite

[4] *Songs Worth While,* by Sawyer. (T. S. Denison & Co., $1.00.)
[5] Music in *Old Tunes, New Rimes and Games,* by Mari Ruef Hofer. (A. Flanagan & Co., 40 cents.)
[6] *Songs Worth While,* by Sawyer. (T. S. Denison & Co., $1.00.)
[7] *Twice 55 Community Songs—The Green Book.* (C. C. Birchard, 15 cents.)
[8] *The Folk Dance Book,* by C. Ward Crampton. (A. S. Barnes & Co., $2.40)
[9] See Chapter Eighteen for other suggestions.

Group.[10] Each group selects a leader. One person explains the figures and blows a whistle to begin and to change.

1. The Flower Maze.

The Rose Group has a grand march—The Flower Maze. All stand in one line with hands joined, and the leader winds them up in a maze march. When in the center of the maze, the leader calls "Halt!" The last two in the line raise their arms, making an archway, and each

part of the circle in line with these two and the leader, follows suit. In this way, a line of archways is formed from the center out. The leader leads under this archway, and the maze unwinds in order. One of each archway puts arm over head as he goes under the archway, and they are again in one large circle.

2. Arbor March.

Each one of this group chooses a partner from one of the other groups, as the Black-eyed Susan Group—a young man selecting a young woman, a young woman a young man. The Arbor March follows:

In this march, all follow the leader and march by twos down the center. Alternate couples march to the left and right, coming down the center by fours. The first four, as they face to march down the center, face their partners and make an arbor by joining their hands. The couples following go under the arbor, take their positions beside the first four, join hands, and add to the arbor. This is done until all are in the arbor. With hands still joined, all glide sidewise by twos around toward the outside, until each line forms a double circle. Now there are two double circles. The couples on the left form the circles on the left, those on the right form on the right. The lines are then

[10] Any flowers in season may be chosen for the groups.

broken up by Swinging Partners and each person chooses one from the other two groups. In this way, everyone is brought on the lawn. Circles of twelves are formed, with partners standing side by side.

3. Song and Dance.

The Flowers that Bloom in the Spring,[11] by Arthur Sullivan.

1. The flowers that bloom in the spring, tra la
2. Breathe promise of merry sunshine
3. As we merrily dance and sing, tra la
4. We welcome the hope that they bring, tra la
5. Of a summer of roses so fine
6. Of a summer of roses so fine.
7. And that's what we mean when we say that a thing
8. Is welcome as flowers that bloom in the spring
9. Tra la, la, la, Tra la, la, la
10. As we merrily dance and sing
11. Tra la, la, la, Tra, la, la, la
12. The flowers that bloom in the spring.

Dance during the song:

Lines 1–2 Glide eight steps around circle to left
Lines 3–4 Glide eight steps around circle to right
Line 5 Lady goes under partner's arm (4 steps)
Line 6 All go forward to the center of circle
Line 7 All move outward again
Line 8 Gentleman under lady's arm
Line 9 All glide eight steps left
Line 10 Swing partners

[11] G. Schirmer, Inc., 50 cents.

Line 11 All glide eight steps right
Line 12 Swing partners.

All gentlemen move back of their ladies and to the next lady at the end of Swinging Partners. This gives everyone a new partner. Repeat the dance several times.

4. Sweet Genevieve.[12]

Sung by a group of men, and as they sing all the girls march slowly past them in a procession of beauty.

5. Charades.

The four Flower Groups retire to separate corners and prepare to act out, in charades, the names of flowers for the others to guess, as, *Wild Rose*—all march in rows, suddenly acting in a very wild manner, then retreating. Here is another: *Fuchsia*—a few enter, followed later by others with fingers to mouths, saying "sh! sh!" The names of many flowers lend themselves to charades.

Each group in turn presents its charades and the others gather around and guess. As soon as they guess correctly they chase the group back to its corner and catch as many as they can to add to their side. The side having the largest number at the end of playing charades wins.

6. The Last Rose of Summer.[13]

A solo by one of the girls. As she sings, another girl in a flower costume (rose) appears opposite her and poses throughout the song.

7. The Gardeners.

All the guests march down the center by twos. They face partners and march ten steps backwards, forming two long lines facing each other. A game, The Gardeners, follows:

One representative from each of the four flower groups comes to the center. These four are the Gardeners. Each is to try to catch as many of the other groups as he can, and at the same time keep his own group from being caught. Each gardener in turn calls his group, and wherever they are, they must run to the other side. The rest of the Gardeners catch as many as they can. When each group's name has been called twice, the group having the largest number wins the game.

8. Refreshments.

III. A LIBRARY EVENING

1. Literary Characters

Each guest represents the title of some well-known Book, Story, Play or Author, as, *The Ancient Mariner, Rip Van Winkle, Much Ado About Nothing,* or Longfellow. Each one has memorized some

[12] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)
[13] Century Music Co., 15 cents.

short quotation from the book he represents. On arrival, each guest is given a number, a card, and a pencil. They talk with each other, trying to guess whom each represents. They can ask for the quotation, and the one asked repeats it each time. They put on their cards the number belonging to each guest, and fill in the answers. A prize of a book is given for the most correct answers.

2. Pantomimes

Divide into groups of eight or ten, and each group act out the name of one of the well-known books such as: *If Winter Comes, Main Street, Four Horsemen of the Apocalypse.* The other groups guess what book it is.

3. Songs

Songs everyone should know, representing the musical portion of the library. Weave those into a story and as they come in the story, have a few measures played; the group supplies the name. After the story sing some of the songs. (See the story in A Musical Evening, Chapter Nine.)

4. A One Act Play

NEIGHBORS, by Zona Gale. Described at end of Chapter Four.

TOLD IN A CHINESE GARDEN. Fantasy in one act, costumes Chinese. 5 men, 3 women. Plays 45 minutes. A delightful romantic comedy by Ernest Dawson.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

PIERROT OF THE MINUTE. A Poetical fantasy by Ernest Dawson. See description at end of Chapter Five.

THE COURTSHIP OF MILES STANDISH. See end of Chapter Four.

MOTORING. A farce in one act. By Harry Tate and Wal Pink. Plays 25 minutes. The car breaks down. The story tells what happened.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

THE FLORIST SHOP, by Winifred Hawkridge. See end of Chapter Five.

A MARRIAGE PROPOSAL, by Anton Tchekoff. English version by Barrett H. Clark. 2 men, 1 woman. Plays 30 minutes. One of the funniest farces ever written. ——*Samuel French. 30 cents.*

IV. A MAY DAY FÊTE[14]

1. Processional

In the morning have a Processional with banners, colors, etc., to the place where the fête is to be held.

2. Songs

A good Song Leader leads a Sing of College and other Songs.[15]

3. The Maypole

The girls, one group or several, do a Maypole Dance.[16] The poles are decorated with the colors. A hoop or a round board is fastened on

[14] See Chapter Eighteen for further material.

[15] *Songs Worth While,* by Henry S. Sawyer. (T. S. Dennison Co., $1.00.)

[16] See Chapter Nineteen, Dances.

the top of a ten-foot pole, and the ribbons are attached to this. Flowers and crêpe paper fringes decorate the top. Where no pole is at hand all the ribbons can be fastened on one strong ribbon, and this may be tied about a sturdy tree—which then becomes the Maypole.

4. Athletic Contests [17]

Boys:

a. A 50-yard dash.
b. Throwing basket-ball for distance.
c. Horseshoe pitching.
d. Obstacle race.
e. Games, as Duck on the Rock.

Girls:

1. 50-yard dash.

[17] *Recreative Athletics.* (Playground and Recreation Association, $1.00 for the revised and enlarged edition.)

2. Hoop-rolling race.
3. Games: Dodge Ball.[18]

5. An Outdoor Play [19]

In the afternoon, an outdoor play is presented. These are very good for such a presentation:

The Fountain of Youth, by Constance D'Arcy Mackay. In PLAYS OF THE PIONEERS.——*Harper Brothers. $2.00.*

The Awakening of Spring. One of three Pantomimes by Era Betzner. In THREE PANTOMIMES.—*Women's Press. 50 cents.*

Scenes from MIDSUMMER NIGHT'S DREAM, Shakespeare.——*Samuel French. 25 cents.*

The Edge of the Wood, by Katherine M. Roff. Published in THE DRAMA, *February 1920.*

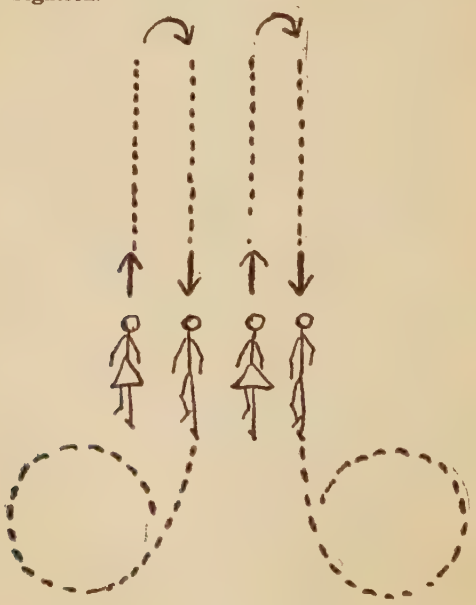
The Enchanted Thorn (one act), by John Kearney. Published in THE DRAMA, *June 1921.*

THE LAND WHERE THE GOOD DREAMS GROW. Dance Fantasy in two parts. By Nellie Berget Miller. 3 men, 1 woman, 4 solo dancers. 13 chorus.—— *Samuel French. 30 cents.* (*Royalty $5.00.*)

V. A GAME PARTY INDOORS

This may be held at the schoolhouse, a good-sized hall, or in the church basement. Guests are divided into groups for some of the numbers; for others, they are all together. The division is made by

[18] See *Games* in Index.
[19] See Chapter Eighteen.



months in which the guests were born, the states from which they came, or the colleges they represent. Again, divide them according to color of hair or eyes, or by height.

Begin the evening with a grand march, bringing the groups down the center by fours; then ask the first and third lines to face to the rear, and follow the second and fourth lines into two circles. This brings everyone into position for the first game.

1. Run For Your Supper

A couple in each circle run around the outside of the circle, with inside hands joined. Those in the circle also join hands. The runner next to the circle touches the joined hands of any two in the circle. This couple must then run in the opposite direction, trying to arrive at the place from which they started before the other runners do. The couple arriving last continues the game.

2. Tree Goal

All guests follow leader, marching by threes and stopping at the order "Halt!" Groups of threes then scatter over the room.

Two of each group face and join hands, making the tree. There is an extra one who has no tree. Lively music is played. When the whistle blows, the extra person starts the game by running into a tree, causing the occupants to run out and seek another tree. The game is played fast. After two or three minutes, a whistle is blown, indicating that each group is to exchange their members, the center one becoming a part of the tree, one of the others going into the center. The game continues, and another change is made which gives everyone a chance to run.

3. Magic Music

A quiet game. All gather at the center, and sit on the floor or on chairs. One person is sent out of the room, and an article is hidden. The person returns and tries to find the object hidden, being guided by music which grows louder as he approaches the object, and softer as he goes away from it. Continue until three players have been sent out. By this time the group will be rested.

4. Stunts

Divide the guests into the divisions first mentioned, and give each group five minutes to arrange a stunt to present to the others. Such stunts may be:

A Shadowgraph, using some well-known story or rhyme, or a joke on someone present. Nursery rhymes are good.

A Pantomime of a ride in a Ford or the family getting ready to go on a picnic.

Tight-Rope Walker, and attendants.

Charades.

5. Refreshments

In grouping for refreshments, cut out magazine advertisements, eliminating the names. Cut each advertisement in two parts, varying the shape and size. Distribute one-half to a young man, the other to a young woman. They match for partners. At the table, during refreshments, the group guesses as many of the advertisements as possible.

6. Races

After refreshments, have a few funny races before going home. These have been planned by the leader so that any equipment needed is at hand.

Kiddie-Kar Race. Each contestant with a Kiddie Kar lines up on a starting line. On "Go!" they ride to the goal and back to the starting line.

Newspaper Race. The contestants line up on the starting line each one with two sections from a folded newspaper. They race to the opposite line or goal by stepping only on the papers, moving each piece ahead to make a place for the next step. This race is used for people of any age, from children to adults.

Athletic Race. One-third of the group line up, go to the goal and return, doing some athletic stunt en route. Other two groups follow in turn. In the finals, the first two from each group repeat for speed.

7. Songs

Ending with a college song.

VI. A NEIGHBORHOOD FROLIC

Outdoors, or indoors, where there is a space for circles, marching, and games.

1. Grand March

In an out, and everywhere, in a Follow the Leader march.

2. I'm Glad to Meet You

This is the introduction game. Double circle formation (one circle inside the other). Music plays a march. Inside circle marches in one direction, outside circle in the other. When the whistle blows, the music

stops, and the circles face, each person introducing himself to the person opposite.

3. Vis-a-vis

Single circle formation, with partners facing. One odd player stands in the center of the circle, calling "Face Out! . . . Face In! . . . Face Your Partner! . . . Hop on One Foot! . . . Clap Your Hands! . . . Glide Around the Circle! . . . Skip to the Center and Back! . . . Run in Place! . . . Around the Circle and Clap Hands Overhead!" etc. At short intervals he calls "Vis-a-Vis!" whereupon all players seek a new partner, including the center player. The odd player then takes his place in the center, and gives the commands.

4. Yankee Doodle

For the dance, see Chapter Nineteen.

5. Games

Chair Relay. Line up in couples, two sets or more. Have about six couples in each set. The gentleman of the first couple in each set carries a chair. His lady goes with him. On "Go!" they run to goal. He sets the chair down on goal line, and she sits down in it and gets up quickly. He picks up the chair, carries it back to the next couple, and they (first couple) go to the end of the line. The game continues until one side wins.

Laughing Relay. Described on page 56.

6. Virginia Reel [20]

In sets of twelve or fourteen.

[20] *Twice 55 Community Games with Music.* (C. C. Birchard Co. 15 cents.)

7. Songs
Some that everyone knows.

VII. A BIRTHDAY PARTY

As the guests assemble, they are asked to gather at the name of their birth month. Small placards bearing the names of the months are placed at intervals around the room. At each placard is crêpe paper, with scissors and pins. The first arrival in each Month Group designs a cap or symbol for her month.

Colors of the different months may be:

January	Blue and white
February	Red and white
March	Gray and blue
April	Yellow and white
May	Pink and blue
June	Red and Yellow
July	Lavender and white
August	Rose and brown
September	Orange and blue
October	Orange and black
November	Red and brown
December	Red and green

The leader cuts out the cap or the symbol, and as fast as they assemble, each one gets one ready with pins, and puts it on. Each group prepares a yell.

Program

The Director General of the program has many stunts which he calls as he tells how many from each group are to be in each stunt, or if the stunt takes only half the months, then another stunt will call for the other half.

1. Good song
One that everyone knows.

2. The 50-yard Dash
By the first six months. Each group sends one contestant. They are seated on the floor in a circle. Each one is given a three-yard strip of paper (narrow) and a pair of scissors. On "Go!" cut the paper through the center lengthwise. One finishing first, scores two points for that month.

3. Marathon Race
Each of the last six months sends one contestant. Each contestant is given two palm-leaf fans. They stand at ends of room, three abreast at each end. On "Go!" they must go to the opposite ends of the room,

stepping only on the fans placed alternately, and using only the right hand to move the fans forward. Month reaching the opposite side first scores two points.

4. Antelope Race

Each month sends one girl contestant. The players are divided into even teams, one player standing behind the other. Each player clasps the waist of the player in front of her. The first antelope in each team toes the starting line, and at the signal "Go!" the teams run to the goal designated and return. Two points for each one of the winning team.

5. Crawfish Race

Each month sends one man contestant; months work in couples. Couples standing back to back at starting line. Start on "Go!" with

arms linked. Object—to run to a given goal and return to the starting line in the shortest time, one moving forward, the other backward. Two points each to the months winning.

6. Balloon Ball

A rope is stretched through the middle of room. A Balloon is used for the ball. Part of the guests, representing six of the months, are on one side, the others are on opposite side. The balloon is batted across the rope until it falls on the floor on one side. Each of the months on the other side scores two points.

7. The Grab Bag

A grab bag containing things which are suggestive of the months is brought in, and each month sends one representative to draw. January may get the symbol for March, and March may get May. Whatever symbol each representative gets will suggest a pantomime to him, which the group to which he belongs is to act out, suggestive of something which happens in a certain month. The others will guess what months they are representing in the pantomime.

Suggestions for the grab bag.

a. A small pair of ice skates or a package of artificial snow—January.
b. A tiny hatchet or a small Negro doll dressed as a slave—February.
c. A toy lamb or a toy lion—March.
d. A bunch of violets—April.
e. A tiny basket of flowers or a little Maypole—May.
f. A tiny bride and groom—June.
g. A firecracker or a flag—July.
h. A hook and line, or a tiny satchel—August.
i. A copy of *Schooldays* or a tiny book—September.
j. A witch, a candle, or any symbol of Hallowe'en—October.
k. A small pumpkin or a doll dressed as a Puritan—November.
l. A Christmas package—December.

Do not let the other groups see what your symbol is, and prepare a one- or two-minute pantomime for the rest to guess; as, for March, come out roaring like a lion, turn and go back, baaing like a lamb. For June, have a wedding procession and a pantomime ceremony.

VIII. A PICNIC

The sports begin with one or two good songs,[21] as, *For He's a Jolly God Fellow, Li'l Liza Jane.*

The manager of sports calls for volunteers for each contest.

[21] All songs for this program appear in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

1. Blond Men vs. Brunette Men

They stand in couples, one couple behind the other. All blonds in one line of couples, all brunettes in the other line. There must be an equal number in each line. Each couple locks inside arms, and must keep them locked throughout the game. A bean bag is given to the first couple in each line. This must be carried between them, and both must have hold of it. On "Go!" the first couple in each line runs to goal, tosses up bag at least ten feet, catches it, returns and gives it to the next players and goes to end of line. Others start as soon as touched. The winning side scores five points.

2. Blond Girls vs. Brunette Girls

Same as preceding race.

3. Weavers' Relay

Blonds, men and girls, in one circle, brunettes in another. Twelve in each circle. The players stand with hands joined in the circles. At a signal, one player in each circle starts weaving in and out around the circle under the arms of the other players. As soon as this player gets back to the starting point, the next player on the right starts, and so or until all have had a turn. The circle finishing first wins.

4. Driving the Pig to Market

Blond men and women, against brunette men and women. Each have an equal number of teams. The players are divided into two or more teams of equal number; not more than six or eight in each file. They line up in single files, one behind the other, and facing in the same direction. At the opposite end of the field, thirty to forty feet ahead, station one of each team opposite the team he or she belongs to. These are the goals. A bean bag is laid on the starting line of each team. The first player in each team starts the game by kicking the bag with the side of his foot, down to goal, around the goal, and back to place. As soon as the bag crosses the starting line, the second player repeats the play and so on—the returning player going to the end of the line. The race is won by the side whose last player first kicks the bag over the starting line.

5. Punch and Judy

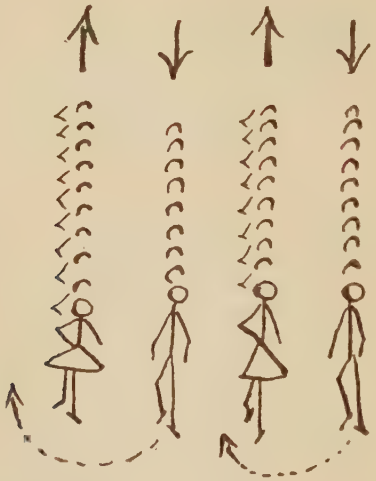
Heavyweights vs. *Lean ones*. Each side has a safety zone.

Players form in two lines. One line is designated as "Punch" and the other "Judy." If the leader calls "Punch!" they will turn and run back to a given line, endeavoring to reach this safety zone without being caught by any of the Judys. If the players are caught, they return to the sides of their catcher. If the leader calls "Judy!" the Judys will play as described above for the Punches. The team having the largest number of players at the close of a given time wins. Instead of calling out the names, the leader may weave a story bringing in the

names often, and each time either name is mentioned (in the story) that group runs to safety.

6. Hold On!

This is a game for everybody. Use any of the songs which you can march to for this, as, *Yankee Doodle.* March up in four lines. In Lines 1 and 3 every other one faces to the rear. Place right hands on hips. Have one less player in lines 1 and 3 than in lines 2 and 4. Line 2 marches around line 1, and line 4 marches around line 3. The music stops suddenly, and each one in lines 2 and 4 gets safe by hooking arms with one of the right elbows of those in 1 and 3. One is left out in each line. These drop out of the game, and one from each of the standing lines also drops out. The game continues until there are two people in each of lines 2 and 4 marching around one person in lines 1 and 3.



7. Marching to New York

Players are in a double circle, facing left, with an extra person in the center. The circle marches forward while they sing one of the popular songs, until "Leave your partners!" is called. Then the outside circle faces rear, and both continue marching. On the command "Get a partner!" each one gets a partner from the other circle, and swings partner or two-steps. The one in the center also gets a partner. When signal is given, all continue marching as in the beginning. The extra one stands in the center, and calls "Leave your partner!" and the game continues.

8. Animal, Bird or Fish

Players sit in circles. Two extra players are in the center. They stop before different ones in the circle, and say one of the following words, counting up to 10:

Animal, 1-2-3-4-5-6-7-8-9-10
Bird, 1-2-3-4-5-6-7-8-9-10
Fish, 1-2-3-4-5-6-7-8-9-10

Whichever one they say must be answered, before the count of ten, by giving the name of an animal, bird or fish. If the person appealed to does not answer before ten has been counted, he must exchange places with the one in the center.

9. Pinch

Everybody plays this. Players are in two lines, with about twenty feet between. Each line has a goal behind it. One line comes up to the other line, and begins the game. All have hands joined. The first one says "Pinch!" and as she says this, she starts a pinch down the line, each one passing it on as soon as she gets it. When the end one gets it, she calls "Oh!" and they all run back to their goal, chased by the other side. All that are caught count so many points for the other side. Sides alternate turns.

10. Scarf Tag

Players are scattered about the playing space. There is a chaser. One player has a scarf in his hand. The chaser follows him. He can pass the scarf on to anyone he likes, and the person must take it. The chaser always follows the one with the scarf. If the one with the scarf (or handkerchief) is caught, he becomes the chaser. Keep everybody moving. Have the scarf a bright color.

11. Songs

Which everyone can sing.

IX. A VALENTINE PARTY [22]

Decorations. Red paper hearts and streamers hang in festoons about the hall, meeting in the center, where a large double heart, arranged as a receptacle, is suspended. From this heart, red paper streamers or cords extend to opposite sides of the hall, one for each man and each girl present. At the end of every two streamers—that is, for each man and girl—a single heart is attached, which later in the evening is to decide partners for the last dance and the prizes of the evening. If desired, valentines, cupids, bows and arrows, and similar decorations may be hung about the hall. At the end of the hall, a large *Heart of Fortune* is placed, either tacked to the wall, or attached to a board on an easel. On this heart, are pictures of various sorts, such as a society man and girl; business man and girl; artists; musicians; old bachelors and old maids; mothers and fathers; cooks; politicians; all vocations, the pictures for which can be cut from the magazine advertisements. In addition, print or write on the heart, "Fame," "Single Blessedness," "Matrimony," "Thy Heart's Desire," "Four Times Wedded," and

[22] For additional material, see Chapter Fourteen, St. Valentine's Day.

similar captions. Pin on the wall opposite the big heart, large pictures, posters, or drawings of an old maid, a widow, a pretty girl, or other type. This provides the material for one of the games of the evening. Other decorations may be added.

Program

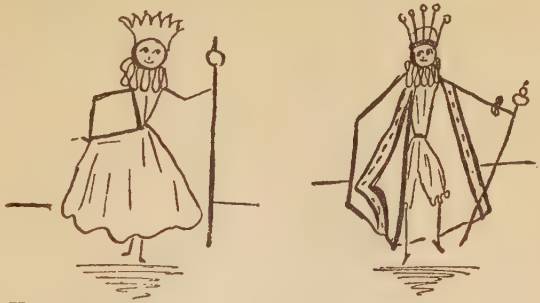
1. Getting Acquainted and Choosing Partners

On either side of the door, stand two girls with trays of postcards appropriate to the day, the cards being duplicates, one for the man and one for the girl. The cards contain clever sentiments that will cause some fun. The men are led by one of the girls to one side of the room; the girls are led to the opposite side, and lined up there. The music starts—a one-step or foxtrot. The lines advance to the center of the room, the music stops, and those opposite in both lines hold up their cards, pictures out. Lines move slowly past each other. Those having cards alike are partners. The music begins and all dance away for the first dance number.

2. A Heart Hunt

This is to decide the King and Queen of the evening. Have any number of small hearts hidden about the room. At a given signal, the music starts, and all begin the search which lasts about ten minutes. The man and girl having the most hearts are declared King and Queen, and are crowned with as much formality as desired. A suggestion is, to have them stand at one end of the room, the others dancing up to them, making their obeisances. The King and Queen choose the two they consider most graceful or the best dancers. These two then waltz up to the custodian of the Crowns, who stands at the op-

posite end of the hall, secure the crowns, and waltzing back, crown their sovereigns, the man crowning the Queen, the girl the King. A general dance follows.



3. Finding Fortunes

The girls pass trays containing paper darts, each person taking one. The music starts, and all dance around the hall, passing before the large heart marked with pictures and sentiments. Two girls stand by the heart, and as the couples pass, stop them in turn, blindfold them, and tell them to pin their darts on the heart. Their fortune is determined by the position of their darts. That is, if a dart is pinned on a picture of a business man and girl, that is the person whom she or he will marry. The sentiments will, of course, speak for themselves. When all have pinned on their darts, the dancing and music stop.

4. Refreshments

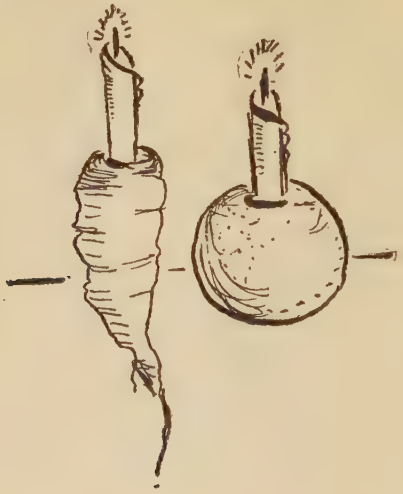
X. A HALLOWE'EN PARTY [23]

Decorate rooms with sheaves of dried grasses, corn shucks, autumn leaves, pictures of witches and cats, large pasteboard cats with yawning mouths and raised tails, jack-o'-lanterns or pumpkins, squashes and cucumbers, festoons of corn with the husks turned back to show the

[23] For additional material see Chapter Thirteen, Hallowe'en.

ears, lamp and candle shades of red and black or gray gauze or paper. Candlesticks of carrots and oranges. Use as many mirrors, large and small, as possible, to reflect and multiply the lights, candlesticks, etc.

If there is a fireplace, colored fire powder is thrown on the flame occasionally. Burning bowls of alcohol to which salt has been added, gives a ghastly light.



Stunts and Games

The suggestions given below are taken from the following books:

HOME ENTERTAINING, by William Chenery.——*Lothrop, Lee & Shephard Co. $1.00.*
GAMES FOR ALL OCCASIONS, by Mary E. Blain.——*Barse & Company. $1.00.*
NEIGHBORHOOD ENTERTAINMENTS, by Renee B. Stern.——*Macmillan. $2.25.*
BRIGHT IDEAS FOR ENTERTAINING, by Mrs. Herbert B. Linscott.——*Macrae, Smith Company. $1.50.*

1. Chamber of Horrors

Blindfolded guests are presented with glove filled with wet bran, and uncannily touched on hands and face with pieces of wet fur and ticklers. Mysterious effects are produced by muffled gongs and far-away voices sounding through a garden hose. Running water splashed over a cowbell tied to a faucet gives the sound of rushing water and keeps the bell tolling dismally. Long strips of paper set in motion by breeze from an electric fan, dangle about the heads of the victims. The bandages are finally removed, and guests released among the horrors.

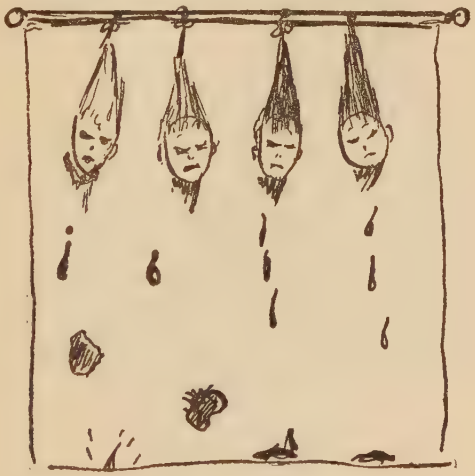
2. Luminous Writing

Fix a small piece of solid phosphorous in a quill, and write with it

on paper. The writing will appear luminous when placed in a dark room. Skeletons drawn on the wall, ghostly figures daubed with phosphorous, and sprites with large mouths and eyes marked with phosphorous are used.

3. Bluebeard's Wives

A sheet is hung from a horizontal rod six feet from floor. The bottom is tacked to the floor to make it taut. Girls standing behind protrude heads through slits which are fastened closely about their throats. A strip of red crêpe paper is fastened about the throat to cover place where neck touches sheet. Splashes of carmine on sheet below produce effect of blood. Hair of each head is gathered up, and fastened to rod above with ribbon. Faces are powdered, and eyes, with a dash of lead color under them, are kept closed. If there are no heads with long hair, use frayed out rope or switches for the effect of long hair.



Apple Games

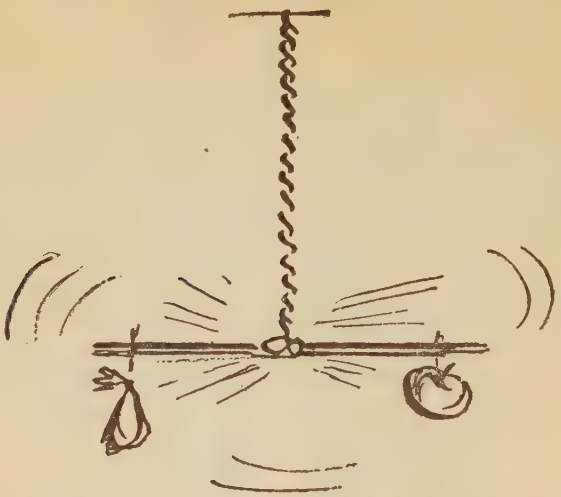
4. Shooting for Luck

Red, yellow and green apples are placed in a tub of water. Each guest is given a toy bow and arrow. The person who succeeds in firing an arrow into a red apple will be assured of good health; those shooting arrows into yellow ones will have plenty of money; and good luck is in store for those who hit the green.

5. Apples and Flour

Suspend horizontally from ceiling, a stick three feet long; on one end put an apple, on other tie a small bag of flour. Set stick whirling.

Each guest takes turns trying to bite apple end of stick, or getting a daub of flour from the bag.



6. Apple Tenpins

Several planks are laid side by side, and covered with a sheet stretched taut to make a good rolling surface. The surface is about 4 x 8 feet, the height of an ordinary table at one end, and sloped slightly downward at the father end. This end rests on a box or other flat surface. A row of apples is placed like tenpins at this farther end, and beneath this, a basket to catch them as they fall. A baseball is rolled from the opposite end of table, and each guest takes turns in seeing how many apples he can knock into the basket in three trials.

Games of Fate

7. Bowls

One bowl is filled with clear water, another with grape juice, a third with vinegar, and the fourth is empty. All are placed in line on table. Each person in turn is blindfolded, turned about three times and led to the table. He touches one of the bowls, and the prophecy is this: Water shows a happy, peaceful life; Grape juice promises a rich, eventful, noble career; Vinegar, misery and poverty; the empty bowl is a symbol of a bachelor or spinster life.

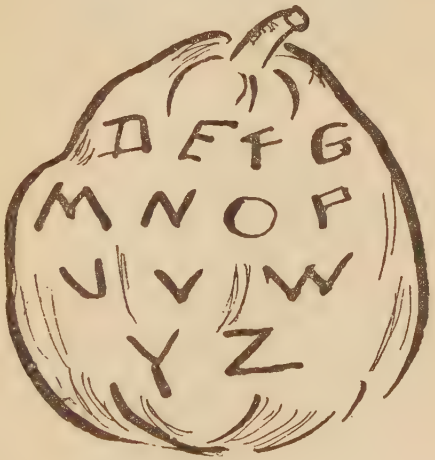
8. Game of Three Fates

Guests sit in a circle. Three Fates are chosen. The first whispers to each person in turn the name of his or her future sweetheart. The Second Fate follows, whispering to each where he will meet his sweetheart, as, "You will meet on a load of hay," or "At a picnic," etc. The

Third Fate reveals the future, as: "You will marry him (or her) next Christmas," or "You will be separated many years by a quarrel, but will finally marry," etc. Each guest must remember what is told by the fates, and then each in turn repeats his fortune. For example: "My future sweetheart's name is Obednego; I shall meet him next Wednesday on the Moonlight Excursion, and we shall be married in a week."

9. Alphabet

In a doorway hang a big pear-shaped pumpkin on whose surface all the letters of the alphabet have been cut or burned. Keep it rapidly twirling while the guests in turn try to stab some letter with long meat skewers. The letter that is hit will establish the initial letter of one's fate.



BIBLIOGRAPHY

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I. Material for Minstrel Shows

LOUISIANA MINISTREL FIRST PART, by John E. Lawrence. A complete first part routine. Dialogue between interlocutor and end men, with complete stage business. Complete song program and orchestrations can be obtained from the publisher.——*T. S. Denison & Co. 25 cents.*

LAUGHLAND, A MERRY MINSTREL BOOK, by Harry L. Newton. Endmen's jokes, dialogues, comic verse, talking skits, etc. All the ingredients of a rapid-fire minstrel show.——*T. S. Denison & Co. 40 cents.*

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CAROLINA SONG PROGRAM. Includes:—*Laughing Opening Chorus, Got plenty of oil, got plenty of gas. Freckle Face Sal. What makes a nigger prowl. When you walked into my heart. Just lettuce alone,* and five others with Finale.——*Walter H. Baker Co. Each program complete. $3.75. Orchestrations, each program $5.00.*

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THE COONTOWN MILLIONAIRE. Negro Farce in 1 act. 4 men, 3 women. May be arranged as a musical comedy.——*Walter H. Baker Co. 25 cents.*

THE KING OF THE CANNIBAL ISLANDS. A Novelty in 2 acts. 10 men. Plays 1 hour. Introducing a Grand Minstrel Show.——*Walter H. Baker Co. 25 cents.*

Other Minstrel Material can be obtained from:
Eldridge Entertainment Co.
Beckley-Cardy Co.

Edgar S. Werner & Co.
See also—Special Days and Holidays, Recreation.

For *Plays for Young Men and Young Women*
Consult:
Plays for High School
Plays for Industrial Clubs
Plays for Lodges
Plays for College Groups
Plays for Churches.

Chapter Seven

PROGRAMS FOR MEN'S ORGANIZATIONS

FOR CIVIC CELEBRATIONS, LUNCHEON MEETINGS AND GUEST NIGHTS

American Legion
Rotary Club
Kiwanis
Lions
Y. M. C. A.
Knights of Columbus
Chamber of Commerce
Church Clubs
Fraternal Groups

These groups have many times and places for a great variety of entertainment material. In suggesting programs which will be helpful, I am not only giving activities for the club groups in their own centers, but also for those times when one or more groups sponsor civic celebrations in the cities in which they live or help in the development of some constructive community project, as, Skating rinks; Wading pools; Bathing beaches; Welfare work; Playgrounds; Festivals for the holidays; Celebration for Armistice Day.

I. ON MEMORIAL OR ARMISTICE DAY—SOLDIERS OF ALL WARS

1. A Processional

Each section led by one of the groups. Every organization and every neighborhood is invited to join. All are asked to carry flags. All who can, are asked to make a wreath and carry it. The procession ends at the city park or other central place where a platform has been erected, and on which are seated the Soldiers of all Wars, as they come from the Processional, except those in the Tableaux, who gather back of the stage.

The Chairman for the day and the Song Leader are also on this platform. Behind this is a slightly raised stage, 8 x 10, which is enclosed with curtains, or which has a light frame work with curtains across the front.

2. America

Sung by all. During the song, the curtain is drawn showing a symbolic figure of America, with Boy Scouts and the Flag. They keep their positions until the song is ended, then, raising the flag high, they hold it there while all turn toward it and repeat the pledge of allegiance. This prodecure in saluting the flag is copied from the Flag Code adopted by the National Society, Daughters of the American Revolution:

"In pledging allegiance to the Flag of the United States of America, the approved practice in schools which is suitable also for civilian adults is as follows: Standing with the right hand over the heart, all repeat together the following pledge:

> *I pledge allegiance to the Flag of the United States of America, and to the Republic for which it stands. One Nation indivisible, with liberty and justice for all.*

At the words 'to the Flag,' the right hand is extended, palm upward, toward the flag, and this position is held until the end, when the hand, after the words 'justice for all,' drops to the side."

"However, civilian adults will always show full respect to the Flag when the pledge is being given, by merely standing at attention, men removing their head-dress. Persons in uniform should render the right-hand salute."

3. An Old Hymn

Preferably one written between 1750 and 1776, as, *O Worship the King* (1770) or *Arise, My Soul, Arise* (1781).[1]

As it is sung, a Continental Soldier (1776) takes his place on the raised stage at the back, joining the group already there.

4. To the Boys of '76

A two-minute talk by President or Secretary of Y. M. C. A.

5. Columbia, the Gem of the Ocean[2]

During the song, a Soldier of 1812 takes his place on the raised stage.

6. Battle Cry of Freedom

During this song, a Soldier of the Mexican War takes his place on the raised stage.

7. The Path of Freedom

A two-minute talk given by the head of the Knights of Columbus.

8. Battle Hymn of the Republic

During this song, a soldier of the North and a Soldier of the South stand side by side in the picture on the raised stage.

[1] These two hymns and *March On* may be found in a Methodist Hymnal.

[2] This and numbers 6, 8, and 15 are in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

9. One Country, One Flag
A two-minute talk by the President of the Rotarians.

10 March On
During the song, a Spanish-American War Veteran takes his place in the picture.

11. America the Beautiful
During the song, a Soldier, a Sailor, and a Marine of the World War join the group on the raised stage.

12. The Soldier of Today
A two-minute talk by President of Kiwanis Club.

13. America
As this is played again, America summons those in the picture. They follow her to the front stage, led by the Soldier of 1776. They group at center stage around America, while behind them are these Soldier groups: G. A. R. Confederate Veterans, Spanish-American War Veterans, American Legion.

14. Flanders Field [3]
Given by Head of the Legion in honor of the boys who did not return.

15. The Star-Spangled Banner
All sing this. Both those on the stage and those in audience move flags slowly in unison with the music.

16. Recessional
The groups on the stage, led by America and Soldiers of all Wars, form in procession and go to the cemetery where wreaths are placed.

17. Placing the wreaths
Members of the American Legion, assisted by the heads of men's organizations, direct the placing of wreaths.

This is a beautiful service and there need be no expense except the building of the platform. Even this can be given by the Labor Unions and the lumber can be rented for a small sum. Everyone wants a part in this day's program. Everyone will be ready to do his part.

II. LUNCHEON GAMES

Often after a weekly club luncheon, or at the close of the business in an evening meeting, a game or two which everyone can enter into makes a very welcome innovation.

Have a committee on Recreation. Members of this committee present the games.

[3] *Great Poems of the World War.* (T. S. Denison & Co., 75 cents.)

1. Howdy, Neighbor

All in circles of twelve to sixteen. One in the center of each circle. Each one must know the name of his neighbor on the right and on the left. The one in center points quickly to one in circle, and says "Right—1-2-3-4-5-6-7-8-9-10"; if the player cannot name his right-hand neighbor before ten is counted he goes into the center. In same way "Left" is used. Keep it going fast.

2. Walking or Running Relay

By couples. This game can be played by two or more sets at the same time. Have six couples in each set. Players are in lines. On "Go!" the first couple walk or run to the goal, do some athletic exercise three times, return and touch the next couple and go to end of line. As soon as the next couple are touched, they continue the game. The set finishing first wins.

3. Where's My Chair?

The players sit in a circle with one chair vacant. The leader standing in the center calls "Change, Left!" and everyone moves one place in that direction. The center player each time tries to get the vacant chair. When he gets one, the extra player goes into the center.

4. Chariot Race

Players form in a line abreast, each three joining hands. On "Go!" they run to end of hall, and return, without letting go of hands. The first group back wins.

5. Laughing Relay

Described on page 56.

6. Traveler's Race

Described on page 35.

7. Guessing My Partner

One set of players blindfolded, and with a vacant chair beside each one. Other set sits in vacant chairs. Each blindfolded one tries to guess his partner correctly.

8. Charades

Players divided into two sets. Act out charades in turn, the other side guessing. Good words for charades: Acclaim, Ideal, Handsome, Lamplights, Hazelnut, Balfour, Hornpipe, Chestnut, Shoemaker, Notebook, Cheerful, Firebrand, Baseball, etc. Names of popular songs, and of well-known books make good charades.

9. Alphabet Games

Players are divided into two groups. The groups form lines on either side of the room. Two sets of the alphabet are needed. Mark the letters with ink or crayon on cards. Have one set in black, and one in another color, easily distinguished. Pass one alphabet to one side, and one

to the other side. The leader calls a word, and each side builds the word at the end of its line. Those who have the letters for that word, run and stand in place. The side spelling the word first gets a point. Play five or ten minutes and give a score.

Or:

Take several words written on cards, and cut them up into letters. Number each word, and have that number on each letter of that word. Distribute a letter to each guest. Give them five or ten minutes to find their word, and to get ready to act it out for the company to guess.

III. LADIES' NIGHT

Many of the men's clubs have Ladies' Nights during the year. These evenings may combine all the talent of the club in various ways. Here is one successful program.

The hall is decorated in the club colors. Dinner is served at 7:30. The program suggested here begins before the dinner and continues through the evening.

The music is an orchestra of several pieces, piano and violin or piano and drums. Guests have laid aside wraps and have assembled in an adjoining room.

The tables have been set in an open square with room for marching to the outside. For the mass numbers in which all take part, the outside of the room is used; for the smaller numbers the middle space is used. A good Song Leader directs this party.

Program

1. Howdy

The guests enter, singing *Howdy!*[4] They march in couples around the outside until all are in a double circle. All ladies on the inside; all face the center and sing the first four lines. On *Let's grab a hand and shake it,* each one grabs hands on either side and shakes them, that is, all women join hands, and all the men join hands. On *And shake it, and shake it,* all women face rear and shake hands with partner. On *And as for greeting, make it that good old-fashioned way,* all face to the left, meaning men in one direction and women in opposite, because they *were* facing each other. Then, during the chorus, they march the way they are facing, shaking hands with each in turn. At end of chorus, all face center, and repeat the verse again, doing as before, facing opposite direction for chorus and repeating it, bringing all back to their proper places.

2. For He's a Jolly Good Fellow[5]

One half of the circle (all couples on left side of the hall and half-

[4] Published by Sam Fox Publishing Co., Cleveland, Ohio.

[5] This and balance of songs in program appear in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

way across ends) face left, join inside hands with partners, and form archways. All the others face right. As they sing, all move forward, those on the right go under the archways, while at the same time those on the left move forward, going over the others. Then they meet again at opposite end of hall. Let those who went under make the archways, and the others go under. When this is done, all find places at the table.

3. Musical Numbers

Quartette. A quartette, made up of members, gives two numbers in the center space during the first course.

An Original Dance, given by a member. This can be a funny number, perhaps a song with dance steps in the chorus, or a clog dance.

4. Reuben and Rachel

This is given after the first course. All those on the outside, stand and join hands, making a circle. All those seated on the inside of the square, stand, face center and do the same. First part of the first verse, sung by the ladies as both circles glide eight steps to the left (first two lines) and eight steps to the right (third and fourth lines).

Second part of first verse is sung by men as they swing partners (first and second lines) and swing ladies on the opposite side (third and fourth lines).

Sing second verse and do grand right and left in each circle, until you meet your partner. If verse is not finished, stand still and finish it. Ladies sing first part; gentlemen sing second part.

Cross hands with partner. All face same direction. Sing third verse and skip back to seats. All sing third verse together.

5. Grand Opera Quartette

A quartette of members dressed up to represent grand opera stars. Two dressed as women—full evening dress. Take a verse of one of the popular songs and make an elaborate number of it. Repeat phrases and words, and do it with great emotion. The accompaniment for this may be the Grand Opera Orchestra. This group has kazoos in mouth and one plays a clothes horse strung up for a harp, one a folding hatrack for a trombone. One plays a tennis racket for a violin, and the fourth an old kettle with heavy paper over the top for the kettle drum. All play the tune on kazoos as they pantomime on the instruments.

6. Solo or Quartette Number

7. Our Boys Will Shine Tonight

This is given after the second course. All ladies stand, and holding their glasses (water glasses) high, they sing the verse once. The second time, all face left and move forward eight steps holding glasses high as they sing first two lines.

Face the gentlemen. The men hold glasses toward them, and sing third and fourth lines. Face opposite direction, and finish in same way,

moving back to places. (This can be easily directed by Song Leader.) The gentlemen respond by singing *Sweet Adeline* and lifting their glasses.

8. Grand Opera Quartette and Orchestra

Give another number.

(Tables are quickly moved back after the last course and chairs are placed at one end of the hall, leaving a large cleared space. At one side of the room, where there are double doors, a sheet has been hung for a shadow play.)

9. Jokes

Jokes on members of the club have been gathered by a committee and made into limericks or jingles which are acted out behind the sheet. The jingle is read, then the acting takes place while appropriate music is played. This is funny and not at all difficult. It has been very successful. One picture I have seen illustrated a member who had been engaged more than once, and of whom there were recent rumors. He was crossing the stage with a bride, while many other former friends were following after, some shaking their fists, some weeping, etc. The bride's veil was a Turkish towel and her bouquet was a newspaper.

10. Auto Race

Each one takes his or her chair, and then all march by twos down the center, then by fours and sixes. Space so that there are three or four feet between the rows. Place chairs and sit down. The lines should be the same length and have the same number in each. Each line takes the name of a car. On "Go!" the leader of each line runs down the aisle on the left, around the end of his line, and up the aisle on the right. He touches the next one behind him and sits down. The next *car* starts at once. The row that finishes first wins. *Usually* the *Ford* wins.

11. What Food Today?

All bring chairs to center. Some may be back to back. Others in small groups. Have two less chairs than people. Each one selects the name of some food for himself. The leader begins to march around in and out among the chairs. As he marches, he calls names of foods—anyone having the name called follows him. Several may have the same name. When all, or almost all have responded, he calls "The meal is served!" and everyone tries to get a seat. The two left out continue the game, taking turns in calling names of food.

12. Good-bye, My Lover, Good-bye

All march with partners they happen to be near, and sing verse. On chorus, all face center, join hands, and swing arms forward and back ward.

13. Auld Lang Syne

Sing one verse with hands joined in circle, and moving bodies slightly to left and right in time.

IV. WHEN WE ENTERTAIN OUR FRIENDS FROM ANOTHER CLUB

This begins with a dinner. During the dinner, there are songs, led by a Song Leader. The program of stunts is given just after the dinner. Some contestants are selected beforehand for some of the stunts, because they need a bit of preparation, but several numbers are open to all of the guests.

1. The Golf Quartette

These men are costumed in eccentric golf suits and their song is a parody on some well-known song, as, *The Bull Dog on the Bank,*[6] *The Golf Ball on the Bank.* Bring in jokes about some of the golf enthusiasts.

2. A Tug of War

Blondes against Brunettes.

3. The —— Bell Ringers

Give some appropriate name, perhaps the name of the town. This group is dressed to represent a family, mother, father, big sister, small brother and sister, etc. The bells are arranged on a long table. They are: Dumb Bells; Sleigh Bells; Cow Bells; Bird Cage with bell suspended inside; Blue Bell—a large paper bluebell with a bell fastened on the inside; A Gong; Bottle with small bell hung inside, etc.

The number is worked out just as a professional group of bell ringers would play.

4. Relay—Married Men vs. Single Men

This is a walking relay or a running relay, or it may be a stunt relay. Players line up in files, facing a goal at end of room. On "Go!" the first one in each file walks or runs to goal, does some stunt as folding arms, sitting down on floor and rising, or standing close against the wall, bending over and picking up a handkerchief; runs back, touches next one and goes to end of line. This continues until one side wins. Have an even number on each side.

5. Songs by Everyone

6. The Shadow Stunt—The Fat Man and the Lean One

A sheet is put up between double doors, and the light tried out to see how near to the sheet the actors need to be to make a distinct shadow for those in front to see clearly.

[6] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

Two men have umbrellas. One (the fat man) raises his, the other keeps his lowered. Place a sheet over each one so that the feet show, and then place a small bowl on top of each umbrella, for the head, and set a hat on it. A doctor enters the scene. As the Fat Man sighs and says "If I could only lose a hundred pounds," the doctor in pantomime assures him that he can, and gives him a dose of medicine. The fat man gradually lowers his umbrella, making a wonderful change in his weight.

The Thin Man sighs to be fat and gets his dose of medicine from another bottle, and he begins to gradually raise his umbrella until he is very fat.

Other shadow stunts can easily be developed.

7. Blindfolded Boxing Match

Several couples enter this event. They stand face to face with their partners. They are blindfolded, given the gloves, asked to turn around three times, and then the starting whistle is blown. Time is called in two minutes. Three rounds are played. This is very funny.

8. The Athletic Wedding

This is a wedding party. The bride and her maid of honor or several bridesmaids are costumed in a very impromptu way. All taking part in the ceremony, as well as the guests, must do some athletic exercise as they enter, and throughout the ceremony. This is funny and has many possibilities. The ushers may enter doing calesthenics or turning cartwheels or handsprings. The bride may waltz in. The minister and everyone continue some activity throughout the ceremony. Music is played throughout. The reading of the service is in pantomime. A suggestion: the groom plays basket ball, the bride plays golf, and the minister skips.

9. Songs and Good Night

V. A WEEKLY EVENING OF GAMES

Billiards, quoits, volley-ball, handball, a tournament between club members from different states or from different colleges or from different sections of the town—this makes an interesting winter program. Interclub contests between the different men's clubs are interesting, with some reward for the winners.

VI. AN ICE MARDI GRAS

One or more men's clubs have decided to sponsor a skating rink for the community. The rink is opened with an Ice Mardi Gras. It is lighted with strings of lights over which are hung lanterns made of bright paper. Bonfires light up the shores. At one end an ice palace,

lighted with different colors, makes a very attractive setting. Everyone in town has a chance to help. The lanterns have been made at school and in many of the homes.

Everyone comes with some suggestion of a Mardi Gras costume. A bright scarf and cap, any fancy costume, streamers, confetti and other carnival accessories are in evidence.

1. A Parade on skates.
2. Ice Yachting demonstration.
3. Skating with partners, and every time the whistle blows, everyone must change partners.
4. Skating Race—For Boys.
5. Skating Race—For Girls.
6. Run and slide. Race for boys and girls 9 to 12 years old.
7. All skate toward center of rink and sing some college songs.
8. Coasting on sleds for distance—Boys and Girls.
9. Ice Shinny, or simplified ice-hockey—High School Boys.
10. Skating Race—For men 20 to 50 years old.
11. Demonstration of Skate Sailing.

Make the sail of sheeting, the frame of bamboo. One person or several can use it. It is controlled by ropes attached to the sail and the frame, as on a sailboat. You can carry your sail, or have it fastened to you. The first is less dangerous.

12. *Singing* around the bonfire and a parade around the rink.

VII. A STUNT EVENING

Have equipment ready for all the stunts. Call the same number from each club or side or from whatever groups your guests are divided into.

Have some stunts done by two people, and in some others have more competition. It is fun to have the guests and hosts mixed up and divide the company into four groups. Give each group a name, as, The Gumps; The Goops; Gasoline Alley Family; Mutt and Jeff Family.

Each group is given some crêpe paper and scissors. They have a few moments to array themselves in some symbol which fits their name. There will need to be Judges, Starters, Referees, also a Score-keeper in each group.

Stunts and Races

1. A Chicken Race

Men line up on starting line. On "Go!" each one grasps his ankles and holding on, walks to goal. The one arriving first wins.

2. Stick Candy Chew

Have a stick of candy for each contestant. On "Go!" All eat. Who wins?

3. Putting the Shot
Each one takes his own handkerchief, ties one knot in it. On "Go!" he throws it as far as possible. Who threw farthest?

4. The Long Chew or Chewing the String. See page 29.

5. Standing Broad Grin
Contestants grin as broadly as possible as judges measure. Whose grin is the broadest?

6. Rooster Fight
Couples fold arms, and hopping on one foot, try to make opponent put down other foot. Who wins?

7. Long Drop
A milk bottle is placed in front of each contestant, who stands. He is given ten beans to drop in the bottle. Who gets the most in?

8. Hopping or One-Legged Race
Line up and hop to goal.

9. Race in Ten Steps
Players are in two groups. One at either end of hall, in line. On "Go!" the leader counts ten quickly. All can run while he counts, but if a player takes a step after he stops counting, that player must return and begin again. Repeat until someone has won by reaching the other side.

10. Apple Race
Each contestant has an apple, while a piece of paper lies opposite him on goal line. On "Go!" each one runs to goal line, sits down, eats apple, wraps up the core in paper, leaves paper on goal line and returns. First one back to starting line wins.

11. Candle Race
Each contestant is given a lighted candle which he tries to carry to goal and back without losing the light.

12. Ball and Stick Race. See page 35.
Counting one or two points for each event, who has the most points? Present awards.

VIII. A COMMUNITY FORUM

The men's clubs of a town decided to conduct a Community Forum, headed once a month or every two weeks by a different club. Some of the subjects which seemed worth while and of some help in the civic problems of the town were:

1. What are our Community Interests?

This gives a basis for future programs. It was decided that every commercial, civic, and recreational interest in the town was a community interest. The fact was that many of us knew very little about how different interests in the town were developed, and it was decided to learn more about everyday things in our town.

These subjects followed:

2. City, County and National Administration

Short practical talks by Members of City Administration, County Commissioner, Postmaster, on "How We Work—Your Relation to Us —Our Relation to You."

3. The Bankers' Night

What we should know about a bank. Led by bankers.

4. The Physicians' Night

The Community health. Led by Health Commissioner, and other physicians.

5. Commercial Night

Drygoods—methods of testing fabrics, fixing of prices.
Groceries. Rise and fall of prices. What governs them, etc.

6. Our Community and the Farm Bureau

Urban and rural problems.

7. What to Boost

Which of these Weeks shall we boost first?—Play, Learn to Swim, Plant a Tree, Good Health, Safety.

The Forum can grow into a very vital community asset.

IX. A MINSTREL SHOW

Here is a bibliography from which to build your Minstrel Shows. In addition to this, you will have Songs, Jokes and Dances of your own to put into such a program.

BIBLIOGRAPHY

I. Minstrel Show Material

How to Get Up a Minstrel Show, by Press Eldridge. Full of the best practical advice, based on an experience of 30 years.——*Samuel French. 30 cents.*

One Big Scream, by Press Eldridge. A collection of poems, recitations, jokes, limericks, monologues and stories.——*Samuel French. 30 cents.*

Madison's Budget No. 20. Here is the latest Madison's Budget with the newest original monologues.——*Samuel French. $7.04.*

MINSTREL LAUGHS, by Vance Clifford. Everything for the home-made minstrel show.——*T. S. Denison & Co. 40 cents.*

A BUNDLE OF BURNT CORK COMEDY, by Harry L. Newton.——*T. S. Denison & Co. 40 cents.*

DENISON'S MINSTREL WINDOW CARDS. Three handsome designs, each in two colors, mounted on heavy cardboard.——*T. S. Denison & Co. Per dozen $2.40. Per hundred $15.00.*

TALKING ACTS FOR TWO, by Arthur Leroy Kaser. A collection of 19 snappy comedies for two players.——*T. S. Denison & Co. 60 cents.*

II. Choruses

SEARCHLIGHT MINSTREL CHORUS. Something unique in opening choruses.——*Walter H. Baker Co. 75 cents.*

THE OLD TIMER, by George A. Elton. An opening and Finale.——*Walter H. Baker Co. 75 cents.*

ALABAMA SONG CHORUS. Includes: *Operatic Opening Chorus; Swanee River Blues; Chinese Love Song; In the Evening by the Moonlight Long Ago; I've Had 57 Varieties of Sweethearts; Mud Pie Days* and six others.——*Walter H. Baker Co. Program complete $3.75. Orchestrations $5.00.*

QUINTELLE MINSTREL, FIRST PART, by Ward Morely. Aye, Bee, Cea, and Dea, blackface and Interlocutor.——*Walter H. Baker Co. 25 cents.*

THE BATTLE OF ROLLIN BONES, by Frederick G. Johnson. 8 or more, 30 minutes.——*Walter H. Baker Co. 25 cents.*

BLACK MAGIC, by Arthur Leroy Kaser. Negro Farce. 2 men. 30 minutes.——*Walter H. Baker Co. 25 cents.*

THE CORNFED CUT UPS. Several good characters besides a dude quartette and a country band.——*Walter H. Baker Co. 25 cents.*

THE CHURCHING OF BRUDER HARRISON, by William Leach. 8 or more. 15 minutes.——*Eldridge Entertainment Co. 25 cents.*

See Minstrel Show and Bibliography in Chapter Six.

III. Vaudeville Monologues

BLACK DIAMOND PHILOSOPHY, by Arthur Leroy Kaser.——*Walter H. Baker Co. 35 cents.*

EIGHT SNAPPY VAUDEVILLE MONOLOGUES, by Arthur Leroy Kaser.——*Walter H. Baker Co. 35 cents.*

FIVE VAUDEVILLE MONOLOGUES WITH NONSENSE AND POETRY, by Arthur Leroy Kaser.——*Walter H. Baker Co. 35 cents.*

HENPECKED COON, A, by Arthur Leroy Kaser.——*Walter H. Baker Co. 25 cents.*

HEADLINER MONOLOGUES FOR MEN, by Ward Morely.——*Walter H. Baker Co. 40 cents.*

EXPECTING COMPANY.——*Samuel French. 35 cents.*

FORTY YEARS AGO.——*Samuel French. 35 cents.*

OBLIGING HIS LANDLADY.——*Samuel French. 35 cents.*

MAN WHO WALKED A THOUSAND MILES.——*Samuel French, 35 cents.*

IV. Vaudeville Sketches for Two Men

AN EQUAL CHANCE. Rapid and Funny.——*Walter H. Baker Co. 25 cents.*

JOSHING THE JANITOR.——*Walter H. Baker Co. 25 cents.*

VAUDEVILLE DOUBLES. A Collection.——*Walter H. Baker Co. 25 cents.*

X PLAYS

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AT THE MOVIES, by Harold B. Allen and Joseph Capper. A Farcial comedy in one act. 2 men, 3 women. One of the most amusing satires on a movie audience ever written.——*Samuel French. 30 cents.*

AWKWARD SQUAD, AN. 8 men. 15 minutes. Laughing novelty.——*Walter H. Baker Co. 25 cents.*

BOX AND COX, by J. M. Morton. Farce. 2 men, 1 woman, 1 interior. Modern costumes. Time 35 minutes. One of the most popular farces ever written. ——*Samuel French. 25 cents.*

A BRACE OF SIXES, by James A. Davitt. Playlet in one act. Interior. 2 men, 1 woman. When two clever crooks meet a third.——*Samuel French. 30 cents.*

BROTHERS, THE, by J. C. McMullen. 3 men. Plays 30 minutes. The play has two endings. One funny, one dramatic.——*Walter H. Baker Co. 35 cents.*

DO MEN GOSSIP? by Orrin A. Breiby. Comedy. 5 men, 1 woman. 1 interior. Modern costumes. 25 minutes. The question is answered.——*Samuel French 30 cents.*

GIRL TO ORDER, A, by Bessie W. Springer. College Sketch. Rapid in action. Extremely funny.——*Samuel French. 30 cents.*

HUGGER MUGGER, by H. Saville Clark. Farce. 2 men. 30 minutes. Two lodgers in the same room try to swindle each other.——*Samuel French. 25 cents*

IRISH TUTOR, by Earl of Glengall. Farce. 5 men, 2 women. Plays 40 minutes. An old favorite.——*Samuel French. 25 cents.*

'LECTION, by E. P. Conkle. Sketch. 5 men, 1 woman. Interior. Modern rural costumes. Plays 20 minutes.——*Samuel French. 30 cents.*

MUSIC HATH CHARMS, by Gerald Pioneer. A College Skit. 10 to 16 men. Plays 45 minutes. Life on the eve of a football game.——*Samuel French. 30 cents.*

MRS. FLYNN'S LODGERS, by Henry A. Kniffen. Farce. 4 men, 1 woman. Interior. Plays 40 minutes. Extremely funny. Specialties may be introduced.—— *Samuel French. 30 cents.*

OLD COUNTRY STORE, THE, by E. Warner Bardley and J. Reeder Reeves. 15 men. (The part of *Woman* is to be played by a man.) Plays 25 minutes. A good old-time farce.——*Samuel French. 30 cents.*

PEPPY PROGRAM FOR MEN, A. A complete program. Contains stunts, songs parodies, debates, etc.—*Walter H. Baker Co. 25 cents.*

THREE ROGUES AND A RASCAL, by Wilna Wigginton. Farce. 4 men. Characters are a Darky, a Judge, a Lawyer and a Scoundrel.——*Samuel French. 30 cents.*

TWO GENTS IN A FIX, by W. E. Suter. Capital farce. 2 men. Plays 15 minutes. Scene in a railway station. Very funny.——*Samuel French. 25 cents.*

WANTED, A PITCHER. 11 men. Plays 30 minutes. How Hank, the crack pitcher of the home team, is detained, but finally reaches his team.——*Walter H. Baker Co. 25 cents.*

WORKING ON THE RAILROAD, by Arthur Leroy Kaser. A railroad section gang musical act. Snappy act for male quartette. 15 minutes.——*Walter H. Baker Co. 30 cents.*

DINNER FOR TWO, by R. C. Carton. Farce. 3 men. Plays 30 minutes. 1 interior. ——*Samuel French. 30 cents.* (*Royalty $5.00.*)

GHOST OF JERRY BUNDLER, THE, by W. W. Jacobs and Charles Rock. 7 men. 1 interior. Plays 30 minutes. Are we afraid of ghosts?——*Samuel French. 30 cents.* (*Royalty $5.00.*)

P'S AND Q'S, by Annie Nathan-Meyer. Farce. 2 men, 2 women. 1 interior. Plays 30 minutes. Can you tell a person's character by his or her handwriting? Good.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

II. Plays That Require a Bit More Work

Some grave, some gay, all very good for Clubs, Churches, Lodges, Associations

CHOOSING A CAREER, by G. A. de Caillavet. 3 men, 1 woman. 1 interior. 30 minutes. A farce of mistaken identity. Full of humorous situations.—— *Samuel French. 35 cents.*

GRAMMAR, by Labiche. Farce. 4 men, 1 woman. 1 interior. Plays 35 minutes. A charming comedy of one of the best French dramatists.——*Samuel French. 35 cents.*

MISS CIVILIZATION, by Richard Harding Davis. 4 men, 1 woman. 1 interior. Plays 30 minutes. Two burglars. Reddy the Kid, Gentleman Joe, and others.——*Samuel French. 35 cents.*

THE WAGER, by Giuseppe Giacosa. Romantic Comedy. 4 men, 1 woman. Costumes of the Middle Ages. It tells of a wager made by a proud young page, who risks his life on the outcome of a game of chess.——*Samuel French. 35 cents.*

All Men Are Fools, by H. M. Vernon. Comedy. Modern English Military Uniforms. Plays 20 minutes. An effective little sketch of British army life in India. In FOUR PLAYS FOR MALE CHARACTERS.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

BUMBLEPUPPY, by J. W. Rogers. Comedy. Interior. Plays 40 minutes. A character sketch of rare charm.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

Case of Jimmy Walker, The, by H. M. Vernon. Comedy. Interior. Modern and police costumes. Plays 30 minutes. About crooks and detectives. In FOUR PLAYS FOR MALE CHARACTERS.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

CLERICAL ERROR, A, by Henry Arthur Jones. Comedy. 3 men, 1 woman. Plays 40 minutes. Very popular with amateurs.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Cripples, by David Pinski. 5 men. Exterior scene. Plays 20 minutes. A bitter satire on human life. For advanced group. In TEN PLAYS BY PINSKI.—— *Samuel French. $2.00.* (*Royalty $5.00.*)

HIGHLAND LEGACY, A., by Brandon Thomas. Comedy. 5 men, 2 women. A young man passes the test, and is relieved of his difficulties.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

In Aunt Mahaly's Cabin, by Paul Green. Negro Melodrama, in 1 act. 10 men, 1 woman, several extras. A gripping dramatic incident, written by a dramatist of rare power. In IN THE VALLEY.——*Samuel French. $2.60. Also published separately, 50 cents.* (*Royalty $5.00.*)

Kite, The, by Holland Hudson. Chinese Fantasy. 8 men, 1 woman. Chinese costumes. Plays 1 hour. In ONE-ACT PLAYS FOR STAGE AND STUDY, 3RD SERIES.——*Samuel French. $3.15.* (*Royalty $5.00.*)

Lucy, the Farmer's Daughter, by Glen Hughes. Rural melodrama. 4 men, 2 women. A burlesque in free verse on the old time rural melodrama. In NEW PLAYS FOR MUMMERS.——*Samuel French. $1.50.* (*Royalty $5.00.*)

LORD OF THE HARVEST, THE, by Lawrence Housman. A morality play in 1 act. 6 men, 1 woman. 1 exterior. Fancy costumes. Plays 30 minutes. This play deals with a situation terse with significance.——*Samuel French. 35 cents.* (*Royalty $5.00.*)

PEACE MANŒUVRES, by Richard Harding Davis. 3 men, 1 woman. Military uniforms. Plays 40 minutes.——*Samuel French, 30 cents.* (*Royalty $5.00.*)

PLEASE OMIT FLOWERS, by Nathaniel L. Foster. Character comedy. 5 men, 2 women. Plays 35 minutes. An elderly gentleman is cured of his imaginative ailments.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Pretty Little Plum Pit. Chinese-American romance. 5 men, 1 woman. Chinese and American costumes. Plays 15 minutes. An amusing burlesque on Chinese Plays. In NEW PLAYS FOR MUMMERS.——*Samuel French. $1.50.* (*Royalty $5.00.*)

RISING OF THE MOON, THE, by Lady Gregory. Comedy. For description see list of one act plays in Chapter Five.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

SENTIMENTAL CUSS, A, by Douglas Murray. Comedy. 5 men, 1 woman. Interior. Plays 40 minutes. Produced in London over 600 times. Complications of plot and character make this a masterpiece.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

SHE LOVES ME NOT, by George Bloomguest. Sketch. 4 men, 1 woman. Plays 30 minutes. Splendid for young men's clubs.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

TABLOID, by Arthur Eckersley. Tragic farce. Plays 20 minutes. An effective dramatic sketch.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

THAT'S MY HAT, by Doty Hobart. Farce. 7 men, 1 woman. Interior. Plays 30 minutes. Especially intended for use at banquets.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

THREE BLIND MICE, by William Muskerry. 1 man, 1 woman. Plays 25 minutes. Full of fun and pleasant satire. When ordering, mention author's name. ——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Brothers, by Lewis Beach. Comedy. Interior. Plays 30 minutes. A sardonic comedy. Very effective. For three men. In FOUR ONE ACT PLAYS.—— *Samuel French. 75 cents.* (*Royalty $10.00.*)

CAT AND THE CHERUB, THE, by Chester B. Fernald. Drama. 7 men, 2 women. Chinese costumes. Plays 50 minutes. A thrilling Chinese drama.—— *Samuel French. 30 cents.* (*Royalty $10.00.*)

Columbine in Business, by Rachel Lyman Field. Modern Harlequinade. 3 men, 1 woman. Plays 30 minutes. A new twist to an old favorite. In SIX PLAYS. ——*Samuel French. $1.35* (*Royalty $10.00.*)

MARCHING MEN, by James Henry O'Brien. 7 men, 1 woman. Exterior. Costumes, U. S. Army. Red Cross uniform on lady. One of the most remarkable and striking one-act plays ever written.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

III. Plays that are Longer

COMEDY OF ERRORS, THE, by William Shakespeare. 5 acts. 13 men, 4 women. Costumes Greek or Elizabethan. Very suitable for a Boys' School.——*Samuel French. 25 cents.*

HIS FATHER'S SON, by G. R. Bridgham. 3 acts. 14 men. 2 interiors. Plays 1¾ hours. A son who shows his colors.——*Walter H. Baker Co. 35 cents.*

IN THE SHADOW OF THE ROCKIES, by Frank H. Bernard. A romance of the Golden West, 3 acts. 8 men, 3 women. A very popular western drama. ——*Samuel French. 30 cents.*

IRISHMAN IN LONDON, by Macready. Farce. 2 acts. 6 men, 3 women. Plays one hour. Costumes of 50 years ago. Always pleases.——*Samuel French. 25 cents.*

LUCKY GULCH, by Charles S. Bird. Drama in 3 acts. 7 men, 4 women. Modern and western costumes. Very popular play.——*Samuel French. 30 cents.*

MAN WITH THE NOSE, THE. Two scenes. 8 men. Plays 40 minutes. Very clever in idea and in treatment. A great success in its original performance at St. George's Trade School.——*Walter H. Baker Co. 25 cents.*

MASCOT, THE. 3 acts. A lively college comedy. Opportunity to introduce musical numbers. Excellent sketch for a college Glee Club. 10 or more young men. Plot deals with a classmate's sacrifice to save the football team.——*Walter H. Baker Co. 25 cents.*

ON THE QUIET, by G. R. Bridgham. 2 acts. 12 men. Plays 1½ hours. A Frenchman mystery play.——*Walter H. Baker Co. 35 cents.*

PIKE O'CALLAGHAN, by Wybert Reeve. Drama, 2 acts, 7 men, 2 women. Very popular among Irish Plays.——*Samuel French. 25 cents.*

SPEED LIMIT, THE. Sketch in 2 scenes. 5 men. Plays 20 minutes. A good-natured skit on automobiling.——*Walter Baker Co. 25 cents.*

GOLF, by Julia Lincoln Andrews. Plays in 2 acts. 6 men, 4 women. Green Keppers, Caddies, Golfers, etc. Plays 1½ hours. An excellent comedy for Country Clubs.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

MAN WITHOUT A COUNTRY, THE. A play in a Prologue. 3 acts and an epilogue. Founded on the famous story of Edward E. Hale. 22 or more men, 2 women. Costumes early 19th century, American Army and Navy, and modern.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

MONKEY'S PAW, THE, by W. W. Jacobs. A story in 3 scenes. Dramatized by Louis N. Parker. 4 men, 1 woman. 1 interior. Plays an hour. Full of gripping situations and mystery.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

HELD BY THE ENEMY, by William Gillette. A Military Drama in 5 acts. 14 men, 3 women. 4 interiors. Effective trial scene, and unusual element of suspense throughout.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

IT PAYS TO ADVERTISE, by Roi Cooper Megrue and Walter Hackett. Farce in 3 acts. 8 men, 4 women. 2 interiors. One of the liveliest comedies that has been seen in a long time.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

JUST SUPPOSE, by A. E. Thomas. A Whimsical Comedy in 3 acts. 6 men, 2 women. 1 interior, 1 exterior. Plays 2¼ hours. If Princes could choose their mates. Thereby hangs a tale.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

MAN FROM MEXICO, THE, by H. A. Du Sanchet. Farce. 3 acts. 10 men, 4 women. 2 easy interiors. Modern costumes. Plays 2 hours. The action is quick, the plot is droll, the merriment is plentiful. Always insures a crowded house. —*Samuel French. 75 cents.* (*Royalty $25.00.*)

NERVOUS WRECK, THE, by Owen Davis. Comedy in 3 acts. 9 men, 2 women. 1 interior, 2 exteriors. Costumes modern. This play had a long run on Broadway. It combines hilarious situations with mystery and interesting turns. Amateur acting rights reserved for the present in cities where there are stock companies.——*Samuel French. 75 cents.* (*Royalty quoted on application.*)

PRIVATE SECRETARY, THE, by Charles Hawtrey. A farcial comedy in 3 acts. 9 men, 4 women. 2 interiors. Modern costumes. One of the funniest, and at the same time the cleanest farce-comedies ever written.——*Samuel French. 30 cents.*

ROYAL MOUNTED, THE, by Cecil B. deMille. Drama in 4 acts. 11 men, 2 women (can be produced by 9 men, 2 women). 1 interior, 3 exteriors A thrilling drama of the Canadian northwest.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

SYLVIA RUNS AWAY, by Robert Housum. Farcial Comedy in 3 acts. 9 men, 2 women. 2 interiors. Modern costumes. The play is woven about the lost heiress, and the efforts of three young men to locate her and win the $10,000 reward.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

WITCHING HOUR, THE, by Augustus Thomas. Play in 4 acts. 12 men, 4 women. 3 interiors. Modern costumes. The wonderful power of thought transference is woven into the plot.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

WRONG MR. WRIGHT, THE, by George Broadhurst. A farce in 3 acts. 7 men, 4 women. 1 interior, 1 exterior. Plays 2¼ hours A roaring farce with all the complications that could possibly arise. Everything is straightened out in clever fashion.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Chapter Eight

WOMEN'S ORGANIZATIONS

EVERY community has a number of women's organizations, such as the American Legion Auxiliary, Women's Study Clubs, Lodges, Musical Clubs, Mothers' Clubs, Daughters of the American Revolution, Church Associations, Y. W. C. A., and others, who have a valuable contribution to make to the community social life. The American Legion Auxiliary and the Y. W. C. A. often give social evenings for their own workers, or plan programs which include other women's organizations. The Federated Women's Clubs of a certain section want to introduce a social program into their conferences, city, county, or state. Other clubs want to entertain the children of the community.

There are programs which are purely social, and others which are the results of club activities, as those in the Dramatic or the Music Department. These programs have been used many times by small and large groups. They need some leadership, but not more than is found in the average group. Try them, adapt them, and enjoy them.

I. LAVENDER AND OLD LACE

Every member brings her mother or a near relative who will enjoy hearing of olden days. Each one comes in a costume such as her mother wore when she was young. This quaint setting will prepare the minds of the guests for the program.

1. Old Oaken Bucket [1]
Sung by everyone.

2. Stories I Used To Hear
An Indian Story of the early days [2] when grandmother really knew the Indians, and great-grandfather traded with them.

3. Indian Songs
These may be found in *Indian Games and Dances with Native*

[1] *Songs Worth While.* (T. S. Dennison & Co., $1.00.)
[2] *Bluebird Time,* by Ellen M. Donaldson, in *Stories of Nature and Indian Life.* (Milton Bradley Co., $1.75.)

Songs[3] by Alice C. Fletcher; *The Peace Pipe,*[4] by Frederick Converse; *The Sun Worshippers.*[5]

4. Games

Some of the Old Singing Games by a group: *Here We Go 'Round the Mulberry Bush, The Muffin Man,*[6] *Pops Goes The Weasel,*[7] and others.

5. An Old Reading

One that some one of us used to give: *Curfew Shall Not Ring Tonight.*

6. An Old Song

One that we used to sing: *Ben Bolt, Annie Laurie,*[8] or *Flow Gently, Sweet Afton.*[9]

7. Stories

Of the old settlers, given by their descendants.

[3] C. C. Birchard, $2.00.
[4] Piano-vocal Score. (C. C. Birchard, $1.00.)
[5] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)
[6] *Children's Singing Games,* by Mari Ruef Hofer. (A Flanagan & Co., 50 cents.)
[7] *Old Tunes, New Rimes,* by Mari Ruef Hofer. (A Flanagan & Co., 40 cents.)
[8] These two songs in *Old Tunes, New Rimes,* as in footnote 7.
[9] This and balance of songs in program in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

8. Old Daguerreotypes
Pose or show them.

9. Songs of the Civil War Days
My Old Kentucky Home and *Tenting Tonight.*

10. Old Group Dances
A Pioneer Dance. (See Chapter Nineteen, Dances.)

11. Famous American Women
Short sketches of some of our famous women.

12. The American Folk Music
Negro Spirituals,[10] and Folk Songs, such as *Swing Low, Sweet Chariot* and *Old Black Joe.*

13. A Village Choir of 1848
Sing an old song, as, *Auld Lang Syne.*

II. A PROGRAM OF FOLK MUSIC OF ENGLAND, IRELAND, AND FRANCE

Stories are given by those who have traveled in these countries. Music for this, and many more programs will be found in *One Hundred Folk Songs of All Nations.*[11] Dances of these countries are presented in costume by groups from school or club. These dances may be found in *The Folk Dance Book,*[12] by C. Ward Crampton, and in *Dances of the People,*[13] by Elizabeth Burchenal. Also see Chapter Nineteen in this book.

III. HONOR TO SHAKESPEARE

A Shakespearean Festival

The material for this program is chosen according to the interests of club members and of friends upon whom they may call for assistance.

Songs, Prologues, Scenes from Plays, Processionals of characters, groupings, and excerpts from plays may be used in a variety of ways, making many charming programs.[14]

Shakespeare may be the dominant character on the stage and these, his children, may pass before him.

[10] *Fifty-eight Spirituals,* edited by Dr. Hollis. (C. C. Birchard, $1.00.)
[11] Chas. H. Ditson Co., $2.50.
[12] A. S. Barnes & Co., $2.40.
[13] G. Schirmer, Inc., $2.00.
[14] Costume plates for Shakespearean plays can be obtained from Samuel French at $1.00 per set.

Midsummer Night's Dream

1. Music

Overture to Midsummer Night's Dream,[15] by Mendelssohn.

2. Narrator

Reads: *I know a bank where the wild thyme grows*
Where Ox slips and the nodding violet grows,[16] etc.
(At the close of this passage—)

3. Music

A part of *Scherzo,* from incidental music to *Midsummer Night's Dream,*[17] by Mendelssohn.

This is the sprightly music of the Elves, the flight of Puck through Brake and Brier. During this number, the Elves dance before Shakespeare, and pass from view as the music ends. Or the Elves may Precede a Processional of some of the characters in the play across the stage.

As You Like It

4. Chorus

Under the Greenwood Tree.[18] During the song, the Shepherds and the Country Lassies gather and do an Old English Country Dance, as: *Gathering Peascods* or *Hey, Boys, Up Go We,* by Cevil Sharp,[19] or one of the several English dances given in *Folk Dances and Games,*[20] by Caroline Crawford. As they finish the dance, the Narrator reads: *All the World's a Stage,*[21] etc. At the end of this passage, the Shepherds and Lassies group at each side of Shakespeare as characters in the play pass in a Processional, while *Under the Greenwood Tree* is sung softly.

Hamlet

5. Scene

As the curtain opens, Hamlet is alone on the stage. He gives his soliloquy *To Be, or Not To Be.*[22] As he finishes, he sits in meditation as the characters in the play slowly pass.

Love's Labour's Lost

6. Chorus

When Daisies Pied and Violets Blue from music in *Love's Labour's Lost.*[23]

[15] Century Music Publishing Co., 15 cents.
[16] *Midsummer Night's Dream,* Acting Edition. (Samuel French, 25 cents.)
[17] Century Music Publishing Co., 15 cents.
[18] *As You Like It,* Vocal Music. (Samuel French, $1.00.)
[19] *Country Dance Tunes, Set III.* (H. W. Gray Co., 75 cents.)
[20] A. S. Barnes & Co., $2.40.
[21] *As You Like It,* acting edition. (Samuel French, 25 cents.)
[22] *Hamlet,* acting edition. (Samuel French, 25 cents.)
[23] *Love's Labour's Lost,* Vocal Music. (Samuel French, 50 cents.)

The Flowers in Shakespeare's plays dance before them, and as they finish they group around Shakespeare, who stands.

Romeo and Juliet

7. Chorus

Waltz Song from music of *Romeo and Juliet,*[24] by Gounod. Others who have appeared in the scenes come onto the stage during the singing. They form groups, which remain, while the *Narrator* speaks:

The Tempest

8. Narrator

These our actors, as I foretold you, were all spirits, and are melted into air,[25] etc. As the passage ends, the *Waltz Song* again, played quite fast, as the Recessional leaves the stage. Use a measure of music for each step.

IV. SPRING PICNIC

This is for the club membership only, or you may have guests, the husbands, or another club.

All wear old clothes. Ten minutes of singing precedes the athletic program. At the end of the singing, all march, following the leader. The leader finally takes the group to a committee from whom each receives a slip of paper with a Group name on it, two colors of crêpe paper, and several pins. The slips have one of the following names on them: Mutt and Jeff Group; The Gold Dust Twins and Friends; The Gumps; The Spaghetti Family; The Big Little Family; The Mary Mixups. (These names are only suggestive.)

Each Group, or Family has colors, those of The Gold Dust Twins, for example, being yellow and black. When all of the slips and crêpe paper colors have been given out, one person in each group is designated as leader. Each leader calls the members of her group together, and they adorn themselves with their colors. They make caps or rosettes or anything they choose, as long as their colors are worn. Each group has two entries for each event. There are judges to decide the first and second winners in each event. Songs and yells by the various groups add to the program.

After each event the winners are announced through the megaphone, and the name of the Group is always given. Prizes are awarded. They may be lollipops, sticks of candy, animal crackers, funny toys, elaborate ribbon streamers of crêpe paper, or any nonsensical prize. Yells and Songs go on throughout the contests.

[24] *Romeo and Juliet,* Music. (Samuel French, 50 cents.)
[25] *The Tempest,* acting version. (Samuel French, 25 cents.)

Program

1. The Long Step

On "Go!" contestants leave the starting line, and walk to the finish. (Distance prescribed.) The one doing it in the fewest steps wins. Speed does not count.

2. Apple Race. See page 61.

3. Chariot Race. See page 101.

4. Lollipop Race

Contestants sit in a straight line where all may see. Each is given a lollipop, and some bits of cloth and paper, some pins and a pencil. With these, the lollipop is dressed as attractively as possible. Awards are given to the two who finish first, or the judge may select the two best-dressed lollipops.

5. The Egg Balance

Each contestant is given a spoon and a hard-boiled egg. On "Go!" he must balance the egg on the spoon, running to the goal line as fast as possible without dropping the egg.

6. Distance Throw

The contestants are given paper sacks, blown up. They stand on the starting line, and on "Go!" throw the sacks as far as they can.

7. Peanut Throw

A box is placed in the center of the floor and a 10-foot circle drawn around it. The contestants, each with ten peanuts, stand on this line; on "Go!" they try to throw the peanuts, one at a time into the box. The first and second awards go to those who throw the most.

8. All Aboard. See Traveler's Race page 35.

9. Grand March

A Grand March of all the groups with their winning members. This march is made amusing by a leader calling the following directions: "Forward March! . . . Chins Elevated! . . . Jump Up and Down Three Times and Clap Your Hands Once! . . . Forward March on Heels! Twos, Center March, Knees Bent! . . . Fours Center March Hands Joined and Toes Turned In!" etc.

10. Refreshments

The guests sit in groups. Following the refreshments, there is a short program of Games, Stunts, and Singing. For example:

11. The Census Taker [26]

All form in two lines with about twenty feet between. The judges

[26] See Appendix VII, Recreation Bibliography, for Games also *Games* in index.

who do not belong to any group are the Census Takers. They take turns calling for Families. For example, on the order "The Gumps Move!" all the Gumps, on whichever side they happen to be, must change over to the other side. The Census Takers try to catch them as they move. Those who are caught aid in the chase. The various Families are called until over half are caught. The group having the most members left wins.

12. Each Family has five minutes in which to arrange a stunt which is then presented before the group.

After that all sing *Li'l Liza Jane* and *Reuben and Rachel* and similar songs.[27]

V. A MUSICAL CARNIVAL

The hall is festooned in many colors. Each guest comes costumed to represent some piece of music, vocal or instrumental. These costumes may be elaborate or simple, but they must be amusing. Besides costuming to represent a song or an instrumental number, each must impersonate this number throughout the evening. For example, anyone impersonating the *Blue Danube* will have a costume in shades of blue, and will always waltz in moving from one place to another. The person choosing the *Hungarian Rhapsody* will go into rhapsodies over everything. If *Whispering* is chosen, everything will be spoken in a whisper.

1. Grand Parade

2. A Costume Parade

This is a part of the program, should also be a character parade, each one representing his character. Each guest brings with her a few measures of the music which she represents. This she leaves with the judge, who gives her a number on entering. This number is registered on her piece of music for the information of the judges. During the evening, cards containing the titles of the various pieces of music, with pencils, are given out. The music brought by guests is then played, and as each tune is played, the guests tell on the card after each title, the number of the guest who seems to impersonate it. The time of guessing is limited to ten or fifteen minutes. Later numbers and characters are called, and each guest moves across the floor to the music she represents. Some of the songs are sung.

3. Refreshments

4. Grand Finale

As the last song chosen by the group is sung, confetti and streamers are thrown, and the carnival ends.

[27] *Twice 55 Community Songs—The Brown Book,* (C. C. Birchard, 15 cents.)

VI. A GAME PARTY

The room is arranged with tables, seating four each, as for any progressive party. Each table is numbered, and as guests enter the hall, they are given a score or tally card upon which appears a table number. When all guests are seated, a short explanation is made of how the two winners at each table will progress to the next table after score cards have been punched.

These are good games [28] for the different tables:

1. Anagrams

Place a pile of letters, about three complete alphabets, and eight of each vowel, face down in center of table. Each player draws six or eight to begin with, and each player tries to make as many words as he can from his letters. The cards are then drawn, one at a time, in turn by each one. The two players completing the greatest number of words in a given time, progress to the next table.

2. Animals

Each person chooses the name of an animal during the game. Each player is given an equal number of cards (any kind of numbered cards may be used); these are turned face down in a pile. Simultaneously each one takes the top card off his pile and turns it face up, making another pile of face-up cards. If two cards of the same number are turned up, their owners call out each other's animal names. The one who first calls out the other's name is privileged to give her all the cards she has already turned up. The object of the game, is to get rid of one's cards.

3. Threading Buttons

About twenty-five buttons and eighteen inches of twine or linen thread are given to each player. The race is to see which two can thread all the buttons in the quickest time.

4. Bean Pickup

A water glass, about fifteen beans or peas and two toothpicks are needed for each player. Object: to use two toothpicks in one hand and pick up beans, one at a time, and place them in the water glass. The two players picking up all the beans in shortest time progress to the next table.

5. Pin Race

Give each player one strip from a paper of pins. At a given signal, the pins are removed, one at a time, and when all are removed from the paper, the players proceed to put the pins all back in the paper in the same pin holes.

6. Card Toss

Place hat or basket in center of table. Give each player five cards,

[28] For additional Games, see Appendix VII, Recreation Bibliography and Index.

and from a certain distance, toss the cards into the receptacle. The two tossing the most cards into the hat pass on to next table.

7. Fifty Yard Dash. See page 84.

8. Cutting Contests

Each player is given scissors and sheet of paper about nine by twelve inches. Cut out animals (horse, cow, pig, bear, monkey, etc.). The two cutting best animals move on.

9. Millinery

Place supply of feathers, ribbons, laces, buckles, and four old hats, with supply of pins, in center of table. Each player must trim a hat and the trimmers of the funniest and prettiest hats pass on.

10. Zigzag Puzzles

Take pictures from magazines or papers and cut each in about nine zigzag pieces. Place each puzzle in an envelope, and have enough to last throughout the evening without using any twice. At end of each play, throw away all parts, and give new puzzles each time. The two putting puzzles together first, pass on to next table.

VII. NATURE HIKES

These are open to the women of the community. Sometimes they take the form of morning hikes for mothers. Saturday afternoon hikes may be arranged for business girls. Sunday afternoon hikes for families. Definite programs are planned for these hikes. For example: One of those present gives a talk on *Kinds of Trees*. There may be a *Flower Walk,* when flowers are gathered. Someone talks on what to grow in an *Old-Fashioned Garden,* or on another walk, *Shrubbery* may be the topic of discussion—what shrubbery is poisonous, what is best to plant in yards. A *Bird Walk* offers opportunity for interesting discussions on native birds and how to recognize them, and on plans for Bird Houses and Bird Baths in the community.

Stories appropriate to the subject are told and poems read. Different kinds of meals about the fire are planned for every trip. Some of the groups are responsible for the formation of a Hikers' Club, open to everyone in the community.

VIII. HOLIDAY PROGRAMS

The American Legion Auxiliary and other women's groups make a valuable contribution by helping to plan programs for Thanksgiving, New Year's, and other special days. A Community Open House Day on New Year's Day, arranged by the women's groups working together, has great possibilities for increasing neighborliness and developing a broader social life.

SUGGESTIONS FOR THANKSGIVING

Plays and Pageants

For Young and Older Ones

Masque of Thanksgiving, by Rosamund Kimball.

For 75 or more (including groups of children). Two scenes, 1 exterior. Untamed girlhood (in the days of the Indian and Puritan) to the ripe womanhood of today. From her bounty she feeds starving people of the world. Appropriate for a *Food Conservation Masque* at any season. Simple to produce. Speaking, singing, and dancing——*Women's Press, 35 cents. Royalty $5.00.*

A Rose of Plymouth Town, by Beulah Dix and Evelyn Greeleaf Sutherland.

A play in four acts, 4 m. and 4 w. characters. Two scene settings: one a Pilgrim interior, the other a Wood in Plymouth—or can be in one interior scene, if desired. Plays two hours. Is widely used. A charming, poetic and highly interesting play. . . . It tells the story of Rose de la Noye, a Pilgrim of French descent, who nearly married the wrong man through a lover's misunderstanding. Pilgrim costumes.——*Samuel French, 50 cents. Royalty $10.*

Standish of Standish, by Annie Russell Marble

A dramatization of Jane G. Austen's novel of that name. The play is in three acts and six scenes, with one interior used throughout. 5 m. 5 w. The play tells the romance of Priscilla, John Alden and Miles Standish.——*Houghton, Mifflin & Co., $1.00.*

Mary of Plymouth, by James Otis.

It gives splendid illustrations of Pilgrims and Indian properties, costumes, and interiors, and exteriors.——*American Book Co., 44 cents.*

For Younger Ones

The Pilgrim Interlude. In *Patriotic Plays and Pageants,* by Constance D'Arcy Mackay. This is an outdoor play in one act, for ten boys and three girls ranging in age from 8 to 14 years. Pilgrim and Indian costumes. The play contains an Indian solo dance. It relates the story of how Priscilla Mullins taught a little Indian girl to spin. Dialogue and costumes authentic. Easy to produce.——*Henry Holt & Co., $1.35.*

For Young and Older Ones

A Program using Music, Tableaux, and Reading. One Rehearsal.

A Thanksgiving Program [29]

1. Song

America sung off-stage.

During this song, show pictures of Embarkation of Pilgrims, by

[29] See Chapters Thirteen to Eighteen for material for other holidays.

Weir, and America, a symbolic figure in the distance. Perry picture No. 1331,[30] is a copy of this painting.

2. An Indian Song

As found in *Indian Games and Dances with Native Songs,*[31] by Alice Fletcher. While this is being sung off-stage, have a tableau of *Indians on the Trail* or *Indians Around the Campfire.*

3. A Ceremonial

Use *The Sun Worshippers,*[32] a Zuñi Song, and with it *The Sun Dance.*[33]

4. Reading

During the reading of *Landing of the Pilgrims,* by Felicia Hemans,[34] show the tableau *Landing of the Pilgrims.* Copy of this picture is Perry picture No. 1332.

5. Song

A Mighty Fortress is our God.[35]

6. Signing the Treaty

Read the speech which Governor Bradford made at the treaty between Massasoit and the Pilgrims (found in Chapter Five, High School Parties). During the reading of this, show a tableau with Pilgrims on one side and Massasoit and Indian Chiefs on the other.

7. Reading

Short selection from *Miles Standish,* by Longfellow. Show tableau of *John Alden and Priscilla,* by Broughton, Perry Picture No. 1337.

8. America the Beautiful

During this song, show *Pilgrims Going to Church,* by Broughton, Perry picture No. 1339, with symbolic figure of America at back.

IX. PLAYS

Many women's clubs have a Drama Department. Others give one or two plays a year, but do no definite studying of plays. The Bibliography at the end of this chapter gives a carefully selected list, beginning with those which are easy to produce, and ending with those requiring more study.

See also: Bibliographies at end of Chapters Fourteen to Eighteen and Appendix—V & IX.

[30] Send to Perry Picture Co., Malden, Mass. 1 to 7 cents each.
[31] C. C. Birchard Co., $2.00.
[32] *In Twice 55 Community Songs—The Brown Book.* (C. C. Birchard Co., 15 cents.)
[33] See pages 45, 46.
[34] See poems of Felicia Hemans in Library; or *Children's Book of Poetry.* (John Winston Co., $1.00.)
[35] In a church Hymnal.

X. FOR COMMUNITIES WITH FOREIGN-BORN

The Bureau of Naturalization of the United States Department of Labor has issued a number of suggestions as to ways in which women's organizations can aid in helping the foreign-born prepare for loyal and intelligent American citizenship.

1. Entertaining, in American homes, wives of foreign-born men who have recently been naturalized.
2. Arranging receptions for the newly naturalized.
3. Entertaining home classes at homes of club members.
4. Arranging for special graduation ceremonies when certificates of graduation are presented, and furnishing appropriate souvenirs.
5. Spreading the idea of special ceremonies to welcome new citizens —American youths as well as naturalized foreigners.
6. Appointing a city chairman of community work to coöperate with the local director of Americanization in seeking to unite racial groups.
7. Forming and taking charge of dramatic clubs.
8. Arranging for exhibits of handiwork of different nationalities to show appreciation of the foreign-born, and friendliness toward them. The first step is to gain the absolute confidence of foreign-born. Then seek their coöperation in planning the details of the exhibit:
   a. Find a suitable room as to size and locality.
   b. Provide a neutral background and necessary tables and shelves.
   c. Divide the space into sections for the different nationalities represented.
   d. Have a typical entertainment by a different nationality every day during the exhibit.
   e. Have the last day an *All American Day* with an *All American Program,* everyone pledging allegiance to the American Flag.
   f. Have helpful literature in different languages for distribution, together with invitations to join the public school classes.
   g. Select attendants who will courteously explain exhibit.
   h. Take every precaution for the care and safe-keeping of the articles exhibited.
   i. Have Folk Dancing each day by national groups.
9. Encouraging art needlework, providing materials, and arranging a market for handiwork produced, thus providing means of earning money at home, increasing self-respect, and bringing the foreign-born children to a far more respectful and appreciative attitude toward their parents.

BIBLIOGRAPHY

PUBLISHER'S NOTE ON PRODUCTION RIGHTS AND PERMISSIONS

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As in some cases no performance may be given unless express permission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

Entertainments and Plays for Women's Clubs and Dramatic Groups

I. Entertainments

ANTI-GOSSIP CLUB, THE, by Bell Elliott Palmer. 1 scene. 10 women. Plays 30 minutes. A riot of fun.——*Walter H. Baker Co. 25 cents.*

BUSINESS MEETING, A. 10 women. Plays 30 minutes. Some good laughs.——*Walter H. Baker Co. 25 cents.*

FASHION SHOW, THE, by Mabel P. Johnson, 1 act. 1 man, 10 women. Costumes range from 1778 to present day. Plays 50 minutes. Shows the development of fashion from the 18th century to the present day.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

MASQUE OF PSYCHE, THE, or THE SEVEN AGES OF THE SOUL, by Winifred Ayers Hope. An arrangement of scenes from seven Shakespearian plays. Any number of characters may be used.——*Samuel French. 75 cents.*

MIDNIGHT FANTASY, A., by Katherine E. Hunt. A novelty number. 2 girls. One girl of 1750, the other girl of 19—. Plays 20 minutes. The clock strikes twelve. Two girls, who up to this time represent two framed portraits, come to life in a clever dialogue.——*Walter H. Baker Co. 35 cents.*

SPINET TO SAXOPHONE, by Isabel J. Meaker. A dramatic musical in five chords. 8 characters. Plays a full evening. A combination of drama, comedy, music, costume and pageantry. Very excellent for a Music Club.——*Samuel French. 50 cents.* (*Royalty $15.00.*)

II. One-Act Plays

BLUE MOON, THE, by Nellie Burget Miller. Dream Play in one act. 6 men, 3 women. Costumes modern and fantastic. Plays 40 minutes. A delightful and charming fantasy.——*Samuel French. 30 cents.*

BREAKING THE ICE, by Charles Thomas. 1 man, 1 woman. Modern costumes. Plays 30 minutes. A delightful comedy of character and situation.——*Samuel French. 25 cents.*

POPPING THE QUESTION, by J. B. Buckstone. Farce. 1 man, 5 women. Costumes, period of 1789. Plays 40 minutes.——*Samuel French. 25 cents.*

TRICK OF THE TRADE, A., by Alice K. Brower. An episode. 1 man, 1 woman. Plays 30 minutes. Keeps one in suspense until the drop of the curtain.——*Samuel French. 30 cents.*

YELLOW ROSES, by Sir Charles L. Young. Drama. Modern costume. Plays 30 minutes. An elderly couple meet after forty years' separation, and the courtship is renewed.——*Samuel French. 25 cents.*

ANTIQUES, by Emerson Russell. Comedy. Setting an old fashioned parlor. An amusing incident about antiques and their effect on people.——*Walter H. Baker Co. 35 cents.* (*Royalty $5.00.*)

COMPROMISING MARTHA, by Keble Howard. A costume comedy. 1 man, 3 women. Plays 30 minutes. A quiet but amusing play, wherein Martha, aged 87, is compromised by being kissed by the curate.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

ELLA'S APOLOGY, by Alfred Sutro. 1 man, 1 woman. Modern costumes. Plays 25 minutes. Ella's husband, who lives on her income accrued by her novels, on discovering a sentimental letter to her from a friend, decides to commit suicide, but Ella saves him.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

FLOWER OF YEDDO, A, by Victor Mapes. A Japanese Comedy. 1 man, 3 women. Japanese costumes. Plays 30 minutes. Good for a garden party.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

GOLDEN WEDDING, A, by Eden Phillpotts and Charles Groves. Comedy. 2 men, 1 woman. An old couple are visited on their golden wedding anniversary, by a former admirer of the wife. The two men quarrel as they did 50 years ago.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

MANGOLD-WURZEL, by Rica Bromley Taylor. Sketch. 1 man, 2 women. Plays 15 minutes. A clever sketch of modern English life.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

ME AND MY DIARY, by Gertrude E. Jennings. Comedy. 1 man, 5 women. 1 interior. Modern costume. An amusing satire on a well-known English woman.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Nell of the Golden West, by Glen Hughes. Burlesque. 3 men, 2 women. Interior. Western costumes. Plays 30 minutes. The Belasco type of melodrama. IN NEW PLAYS FOR MUMMERS.——*Samuel French. $1.50.* (*Royalty $5.00.*)

OLD PEABODY PEW, by Kate Douglas Wiggin. 2 acts. 8 women, 1 man. Interior of a church. Plays 1½ hours. A charming play of New England setting. Tells the plaintive story of a woman's waiting. Always a favorite. ——*Samuel French. 35 cents.* (*Royalty $5.00.*)

OPEN DOOR, THE, by Alfred Sutro. 1 woman, 1 man. Plays 25 minutes. A dramatic scene of modern society life.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Patchwork Quilt, The, by Rachel Lyman Field. Fantasy. 2 men, 4 women, 1 child. Modern interior. Plays 30 minutes. Every square of the patchwork quilt held a memory. Gives the chance for a fine piece of character acting. In SIX PLAYS.——*Samuel French. $1.35.* (*Royalty $5.00.*)

Radio, by Alice C. D. Riley. 2 men, 1 women. Plays 20 minutes. A radio set brings a wife back into human relationships and a new understanding. In THE MANDARIN COAT.——*Samuel French. $1.85.* (*Royalty $5.00.*)

TRADITION, by George Middleton. 1 man, 2 women. 1 interior. Plays 30 minutes. Deals with the attempt of a dominant though kindly man, to crush the artistic ambitions of his wife and daughter through their economic independence.——*Samuel French. 35 cents.* (*Royalty $5.00.*)

WORKHOUSE WARD, THE, by Lady Gregory. 2 men, 1 woman. Scene, a ward in Cloon workhouse. Irish costumes. Plays 15 minutes. This play may also be given by all men or women.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

And There Was Light, by Charles O'Brien Kennedy. Based on story by Irving S. Cobb. 1 man, 3 women. Plays 30 minutes. A beautiful incident showing how a doctor and his fiancee taught a wealthy, spoiled woman a little lesson in life. In ONE ACT PLAYS FOR STAGE AND STUDY. 2ND SERIES.——*Samuel French. $3.15.* (*Royalty $10.00.*)

CAT AND THE CHERUB, THE, by Chester B. Fernald. Drama. 7 men, 2 women. Chinese costumes. Plays 50 minutes. A street scene, and thrilling Chinese drama.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

Lima Beans, by Alfred Kreymborg. A fantastic comedy. 2 men, 1 woman. Effectively played by 3 women or girls. A very interesting and actable little fantasy. In PUPPET PLAYS.——*Samuel French $1.60. Also published separately. 50 cents.* (*Royalty $10.00.*)

OTHER SIDE OF A DOOR, THE, by Essex Dane. Drama. 7 women. Plays 40 minutes. A boudoir setting easily arranged. This is a mystery play, breathless suspense until the end.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

III. Long Plays of Two or More Acts

CHARM SCHOOL, THE, by Alice Duer Miller and Robert Milton. Comedy. 3 acts. 5 men, 8 women. Any number of girls in the ensemble. The story fascinatingly told of the young automobile salesman who inherits a *Girls' Boarding School* and runs it himself. Strongly recommended.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

FANNIE AND THE SERVANT PROBLEM, by Jerome K. Jerome. Comedy in 4 acts. 5 men, 17 women. 1 interior. Modern costumes. Full of laughter and easy to produce.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

MAGGIE PEPPER, by Charles Klein, author of THE LION AND THE MOUSE. 3 acts. 3 interiors. Plays 2½ hours. The characters are essentially American types.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

NANCY ANN, by Dorothy Heyward. Comedy in 3 acts. 7 men, 9 women. Interior. Nancy, failing to persuade her aunt that she is born for the stage, slips away and forces herself upon the manager, who has to call the police, but later changes his mind about Nancy.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

OLD LADY 31, by Rachel Crothers. Comedy. 4 men, 10 women. 1 interior. Modern costumes. Plays 2¾ hours. A delightful mixture of comedy, pathos and stirring drama. The story of an old couple who lose their home and finally regain it again. Meantime, they have been in an Old People's Home.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

PASSING OF THE THIRD FLOOR BACK, THE, by Jerome K. Jerome. 3 acts. 6 men, 6 women. Plays 2½ hours. 1 interior. A Bloomsbury lodging house holds a great variety of guests, from the Landlady who cheats her lodgers, to the retired bookmaker, all of whom were more or less unpleasant to live among. The third floor back is a passerby whose good influence is felt by everyone.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

WITCHING HOUR, THE, by Augustus Thomas. 4 acts. 12 men, 4 women. 3 interiors. Plays 3½ hours. The basic theme is telepathy. A very clever plot, woven about thought transference.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

For More Plays, Consult
Plays for Young Men and Women.
Plays for Colleges.
Plays for Neighborhood Groups.
Holidays and Special Days.
Plays for Dramatic Clubs.
Plays for Schools.

Chapter Nine

PROGRAMS FOR THE CHURCHES

THE church is naturally the social center of the community. Many churches are open all through the week and a continuous program of Social, Religious, and Educational activities are being developed. Everyone who joins in these activities has a chance to do some interesting things with helpful guidance.

As these learn *to do,* they become prospective leaders and the circle widens, always bringing more enthusiasm and inspiration to those who are guiding the whole program. The clubs and the activities grow as the demand for them increases.

The question of more leaders is answered by many churches through giving Leaders' Courses in Games, Athletics, Children's Dramatics, and Play Coaching. These courses are always popular and give the leaders what they want—more material and ways of using it.

In this chapter I am suggesting several social and athletic programs. At the end of the chapter are selected bibliographies of plays and entertainments for various occasions, including Religious Plays, Pageants, and Cantatas.

I. A SURPRISE PROGRESSIVE PARTY

This has been announced for the groups from 12 to 20 years old. A good deal of mystery surrounds the plans, which always insures a good attendance. The guests assemble at the church at 7:30. They are given cards on which is the *Program of Events.* There is a number on the corner of each card. This is the number of the event which each is to enter first.

About 60 are expected, so there are 12 to 16 persons who have the same numbers 2, 3, 4, or 5 on the corners of their cards. This divides the group.

There is not enough room at the church to have all the events going at once, so part of them are at nearby homes.

(5)

1. *Sing a Bit*—All together.
2. *Try a Stunt*—Sunday-School room.
3. *Run a Bit*—Social Room.
4. *Rest a Spell.*—Mrs. Sweet's.
5. *Eat a Bite*—Large Social Room.

This is the card.

Program

1. Sing a Bit

Have two or three songs, led by a good Song Leader; use songs everyone knows: *Li'l Liza Jane,*[1] *Mistress Shady,*[2] *Old Black Joe.*[3] General instructions are given by one of the committee in charge of the party, as:

a. Each event will have a Leader.
b. Leaders keep a group 15 minutes and send them to the next event.
c. Ready! Each one finds his place for first event, according to the number in the corner of card.

2. Try a Stunt

There are four tables in this room—each one seating four people. Guests in this group are told to take seats and do the stunts. Four minutes allowed at each table, a whistle being used as a signal. Each tries to finish all four stunts.

Table 1. Here are four small boards, four hammers, and a box of tacks. Each one is to pound 12 tacks into the board as quickly as possible. The one finishing first gets 4 points, next 3, next 2, and the last one gets one point. (This award system is followed at all tables.)

Table 2. Here are small pieces of crêpe paper, 4 pairs of scissors, paste, and a bowl of peanuts. Each one dresses a peanut.

Table 3. Here are 4 small cards, 4 sticks of gum, and a box of toothpicks. Chew your stick of gum, mold an animal on the card.

Table 4. Here are 4 cards and 4 pencils. Write a four-line limerick about someone in the room.

3. Run a Bit

This group plays two games.

Relay Race, using clothes pins. Players line up one behind the other, or march around and down center by twos. Separate by taking two steps outward. The first one in each line runs to the goal, carrying five clothes pins in one hand. The other hand is behind back. The stunt is to lay the clothes pins on the line, return, touch the next one, who then starts. Each one must also carry and pick up the clothes pins with only one hand. The second player brings them back, gives them to the next one, who continues the game. Each one on the winning side scores 2 points. Those on the other side, one point each.

Balloon Volley ball. Stretch a rope across a space at least 15 feet long. Divide players into two teams as in Relay Race. The starter blows the whistle and gives the balloon to one player. It is batted lightly back and forth over the rope. Every time it touches the floor on one side, it counts 2 points for the other side. Play 5 to 10 minutes. Score—each contestant counts score for his side.

[1] *Twice 55 Community Songs—The Green Book.* (C. C. Birchard, 25 cents.)
[2] *Twice 55 Community Games with Music.* (C. C. Birchard, 15 cents.)
[3] *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

4. Rest a Spell

Here the guests do quiet games; that is, quiet in so far as strenuous exercise is concerned.

Singing Proverbs. The guests divide into two groups, each with a leader and a goal. Each group selects a proverb, and gives a word in that proverb to each person. One side begins the game, coming forward toward the other side. At a signal, this group sings its proverb, each selecting a tone for his word, and holding on to it until the leader lowers his hand.

If the other side guesses correctly, it chases the group back to goal, bringing anyone caught back to its side.

The sides take turns. Whenever a group guesses correctly, each member scores one point. Here are a few good proverbs:

"All's well that ends well."
"All is not gold that glitters."
"Out of sight, out of mind."
"You can bring a horse to water, but you can't make him drink."
"Marry in haste, repent at leisure."
"Enough is as good as a feast."
"Beggers should be no choosers."

The Key Game. All are seated in circle formation. The leader has a bunch of keys and begins to walk around within the circle. She nods to someone who falls in behind, he nods to someone else, and that person follows; the game continues in this way until the leader drops the keys, when everyone runs for a chair. Since the first person who led the game had no chair, there is an odd number of seats and someone will be left out. This person becomes the next leader. It helps the game to have soft music played during the march around the circle.

II. AN INDOOR FIELD DAY

1. Potato Race

Described on page 151.

2. Walking Relay

Described on page 35.

3. Hats Off

Players in couples. Contestant and his opponent with hats on. On "Go!" each one tries to knock off the other's hat, using the hand, not the fist. Best two out of three score 2 points.

4. Hook On

Described on page 34.

5. Blindfold Boxing Match

Described on page 106.

6. Human Burden Race

Each player takes for his partner one of about the same weight. Line up behind partners in two ranks (abreast), one partner in each couple on the starting line.

On "Go!" the partner in front picks up the other one on his back and carries him to goal. There they change and the other one carries the burden back. Those arriving first, second, and third score 3—2—1 points.

7. Catch and Pull

A line is drawn down center of room. Teams are evenly divided and they face each other across the line, with one foot on the line. On "Go!" each one tries to pull his opponent over the line. When both feet of a man cross the line, he is in his opponent's field, and the successful contestant scores 2 points.

8. Tug of War

Teams are evenly divided. A heavy rope is used, long enough to accommodate all the players. On "Get Ready!" teams face each other and grasp rope. On "Go!" they pull. The team standing up the longest and keeping from crossing a middle line wins.

III. GAME EVENINGS

The game evening each month is the most popular program among the young people. Here are several arrangements from which to choose.

First

1. March

A march is always fine to start with, no one can resist the music, and it prepares everyone for what is to follow.

2. Fox and Hound

Bring players up in fours, and you are ready for this game. See page 39.

3. Broom Dance [4]

An old German Folk Game.

4. Dinner Is Served [5]

Described on page 104.

5. Jump Stick Relay

Players line up as for a relay. Hold a broom stick or other stick at the goal line for them to jump over. Hold stick by letting it lie on open hand, so that it will roll quickly if touched.

[4] This, *Captain Jinks* and *Jump, Jim Crow* in *Twice 55 Community Games* (C. C. Birchard, 15 cents.)

[5] Sometimes called "What Food Today."

6. **Alphabet Game**
Described on page 101.

7. **Charades**
Described on page 6. See Charades in Index.

8. **Good Night, Ladies**
Described on page 28.

Second

1. **March**
Described on page 75.

2. **Hoop Relay**
Teams line up. First player rolls hoop to goal and back. The next one follows. Continue until one line has finished. Each player on his return goes to end of line.

3. **Parcel Post Game**
Described on page 184.

4. **A Musical Story**
Described on pages 140, 141.

5. **Captain Jinks** [4]

6. **Jump, Jim Crow** [4]

7. **Last Couple Up**
Described on page 38.

8. **Dixie**
Described on page 32.

Third

1. **March**
Combine *Serpentine* and *Arch* March. Described on page 49.

2. **Packing Father's Trunk**
Players sit in groups of 16 or 20. Someone starts the game by saying, *I am packing father's trunk,* and I shall put in some *apples.* The next one says *I am packing father's trunk,* he has *apples,* and I shall put in some *berries.* So it continues around the circle, each one naming all that has been *packed* and adding something beginning with the next letter of the alphabet.

3. **Who's Your Neighbor?**
Described on page 101 as Howdy, Neighbor.

4. Weavers' Relay
Described on page 87.

5. Black and White
Described on page 10.

6. Nursery Rhyme Contest
Divide into two teams, one side starts by singing one of the Nursery Rhymes to the tune No. 98 in *Twice 55 Games With Music*.[6] The other side follows. They continue, and the side that is able to think of the last one wins.

7. Comin' Through the Rye[7]

8. Laughing Relay
Described on page 56.

9. Hail, Hail, the Gang's All Here

IV. A GUESSING PARTY

Songs, marching, and perhaps a game[8] can come between the guessing contests. The leader works out the answers beforehand. A prize is given for the nearest correct answer to each question.

Each guest has a card and pencil and is allowed 15 minutes to write out the answers. He numbers his answers according to the numbered questions to be guessed. Numbered placards are in evidence in different parts of the room with the questions on them, as:

1. How many peanuts in a pint?
2. What is the diameter of a half dollar?
3. How many safety matches in a penny package?
4. What size hat does Mr. —— wear?
5. How much does Mrs. —— weigh?
6. How many spokes in a Ford wheel?
7. How many spots on a pack of cards?
8. How many keys on a piano?

Have a song or game which gives everybody some exercise and a good laugh, as:

An Athletic Race. Described on page 82.

The second part of the program is another guessing contest, for this is a guessing party, you know.

These statements may be written on a blackboard where all can see. The guests number their cards and write their answers.

The name of an automobile answers each question.

[6] C. C. Birchard, 15 cents.

[7] This and Song No. 9 in *Twice 55 Community Songs—The Brown Book*. (C. C. Birchard, 15 cents.)

[8] For Games and Entertainments, see Index and Appendix VII, Recreation Bibliography.

U-Auto Know — *Answers*

1. Part of a Book ..... Paige
2. A high ecclesiastical official ..... Pope
3. Crossing of a stream ..... Ford
4. A River in New York State ..... Hudson
5. To penetrate, and a weapon ..... Pierce-Arrow
6. Unsurpassed ..... Peerless
7. A city near San Francisco ..... Oakland
8. A fuel ..... Cole
9. A color ..... White
10. The most ancient car ..... Olds
11. A city in Michigan ..... Cadillac
12. To avoid ..... Dodge
13. A boy's name, and the reverse of ill ..... Maxwell
14. Across country ..... Overland

Sing songs before or after refreshments.

V. A LIBRARY PARTY

Each guest, through a costume or a symbol worn, or through pantomine, represents the name of a book. This list is good to choose from:

The Light that Failed
Outline of History
Brass
If Winter Comes
The Blue Flower
Oliver Twist
Sentimental Tommy
The Three Musketeers
Looking Backward
To Have and to Hold
Much Ado About Nothing
The Vehement Flame
This Side Paradise
The Scarlet Letter
Birds and Bees
The Sign of the Cross
Bought and Paid For
Freckles
Behind the Mirror

VI. TOURNAMENTS, CONTESTS, AND STORY HOURS

Many tournaments can be developed between classes and between different Sunday-School groups, as:

1. **A Marble Tournament**
   Boys and Girls.

2. **Kite Tournaments**
   Boys.

3. **Quoits Tournament**
   Men 30 to 70 years old.

4. Quoits or Croquet
Women 30 to 70 Years Old.

5. Twilight Baseball League
Young Men. Interchurch Contests.

6. Twilight Volley ball
Young Women. Interchurch Contests.

7. Checker and Chess Tournament
Older Men and Women.

8. Basket-Ball Tournaments
Boys and Girls of High School Age.

9. Tennis Tournaments
Boys and Girls of High School Age.

10. Baseball Tournaments
Younger Boys.

Kite Flying Contests
Younger Boys.

11. Airplane Tournaments
Planes made by any age boy or girl who wants to enter.

12. Bird and Tree and Flower Hikes
Boys and girls and older ones.

13. Outdoor and Indoor Mass Games
With good team work, as
Dodge Ball. See Index—Games.
Jump Ball. Played like Dodge Ball, only you jump the ball. Players using ball, try to hit feet of those in center.
Pig in the Hole.
Speed.
Captain Ball.
Scrimmage Ball.
Any of these may be played in series.[9]

14. Story Hours
Dramatization of stories, younger boys and girls.
See Chapter Two.
Some of these and other activities are described in *88 Successful Play Activities.*[10]

[9] *Games for Playground, Home, School and Gymnasium,* by Jessie Bancroft. (Macmillan Co., $2.40.)
[10] Playground and Recreation Association of America, 60 cents.

VII. PICNIC PROGRAM[11]

This is a program in which whole families can take part.

Starters, Judges and Scorers will be needed and a Committee to get entries for the different events on the day of the picnic.

Events for Boys and Girls

1. **20 Yard dash**
   Boys under 6 years, girls under 6 years.

2. **50 Yard dash**
   Boys under 8 years, girls under 8 years.

3. **50 Yard dash**
   Boys under 10 years, girls under 10 years.

4. **75 Yard dash**
   Boys under 12 years, girls under 12 years.

5. **100 Yard dash**
   Boys under 14 years, girls under 14 years.

6. **Double Race**
   Girls cross hands, run half distance, change position without letting go hands, and finish.

7. **Double Race**
   Boys. Same as race for girls.

8. **Horse and Rider**
   One boy on back of another. Run half distance and change position (rider to horse, horse to rider), then finish.

9. **Nursery Race**
   Two girls form basket with hands, carry small child whose arms are around necks of girls—distance 50 yards.

10. **Wheelbarrow Race**
    Described on page 35.

11. **Sack Race**
    Boy puts sacks 20 yards from starting line. Boys run, get in sacks, and finish at finish line.

12. **Sack Race**
    Girls. Same as race for boys.

[11] Many more picnic programs are given in *Picnic Programs.* (Playground and Recreation Association of America, 15 cents.)

Events for Men and Women

1. **50 Yard Dash**
   Men.

2. **Clothes Pin Race**
   Described on page 132, under
   a. Relay Race.

3. **Collar and Tie Race**
   Men run to goal. Take off collar and tie, return, put them on again.

4. **Baseball Throw**
   Women. For distance.

5. **Leapfrog Race**
   Men.

6. **Tug of War**
   Between blond men and brunette men.

VIII. A MUSICAL EVENING

A program of music by talent in the group.

1. **Community Singing**
   Led by one group.

2. **Quartette of Boys**
   College Songs.

3. **A Musical Story**
   For this entertainment, all that is needed is a piano and pianist and sufficient cards and pencils. Have the pianist state that he is going to tell a little romance, and when there is a break in the story, what he will play will provide the cue for the missing word or words. Anyone who wants this cue repeated must call out *encore* and it will be played a second time. The men and girls work in couples. When the lists are finished all change lists for the purpose of checking up the corrected replies to the numbered questions. Do not have too much of any one tune played:

   I once knew a young fellow, such a nice chap. Let me see, what was his name? Oh, yes! (Plays three chords of *Robin Adair.*) He was a very romantic young fellow, and would often have (*Just a Song at Twilight*). He was constantly falling in love. First it was with a girl he called (*My Wild Irish Rose*). She came from a city (*Where the River Shannon Flows*), but before he could make up his mind to propose, she sailed for Ireland, and the next thing he heard, she was (*Rocked in the Cradle of the Deep*). Robin sighed (*My Bonnie Lies Over the Ocean*) and prepared to follow her. He thought he would

find her (*By Killarney's Lakes and Dells*) playing (*The Harp That Once Through Tara's Halls*) but instead, she had a (*Lohengrin Wedding March*) of her own, and married a man named (*Ben Bolt*). "Cheer Up, Robin," she teased, "there are other girls." There is (*Sally in our Alley*) and (*Kathleen Mavourneen*), but on second thought, since you are of Scotch descent, why not try one of the (*Bluebells of Scotland*) ? He did, and in (*Comin' Through the Rye*) he met a charming girl named (*Annie Laurie*). She said (*Drink to Me Only with Thine Eyes*). He said (*Oh, Promise Me*). For you I will leave (*The Old Folks at Home*). She wore a green wedding gown, because he loved (*The Wearin' of the Green*) and also (*Dem Golden Slippers*) so fashionable just now. They lived happily ever after in their (*Home, Sweet Home*) in (*America*).

This can also be given as a mass number and instead of writing the answers, the group guess the name and supply it as the leader reads it. This does away with cards and pencils.

These stories are worked up by those in one group. Have some original ones, use this one as a starter, but always create your own, if you can. Any old song collection will give you material, as, *Songs Worth While,* compiled by Henry S. Sawyer.[12]

IX. PROGRAMS FOR THE HOLIDAYS

Material for the Holidays and Special Days will be found under the name of each Holiday, in Chapters Thirteen to Eighteen.

X. PLAYS AND PAGEANTS

A complete and carefully selected set of bibliographies is given here, which will answer the questions about Plays, Pageants and Entertainments for the Church and for the Church Societies and Associations.

For plays not religious in theme, consult: Plays for older Boys and Girls; Chapter Three. Plays for Lodges; Appendix V. Plays for Men's Groups; Chapter Seven. Plays for Women's Groups; Chapter Eight.

For Plays, Music, and other material for the holidays through the year, consult Chapters on Holidays and Special Days, Thirteen to Eighteen.

BIBLIOGRAPHY

PUBLISHER'S NOTE
ON
PRODUCTION RIGHTS AND PERMISSIONS

No royalty need be paid for performing any of the plays, pageants, masques, entertainments, etc., given in this book *except where specially noted.* In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

[12] T. S. Denison & Co., $1.00.

As in some cases no performance may be given unless express permission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

I. Religious Plays and Pantomimes

Adoration of the Magi, The. Arranged by Frank M. Conroy, and Ray Mitchell. Old English *mystery* play in one act. 5 men, 1 woman. Interior. Old English costumes. Plays 10 minutes. A quaintly beautiful church ceremonial. In The Chester Mysteries.——*Samuel French. 35 cents.*

And He Came to His Father, by Erna Kruckemeyer. 1 act. 4 men, 2 women, and extras. Exterior. Biblical costumes. Plays 40 minutes. An extremely dramatic version of the story of the Prodigal Son. A prize play.——*Samuel French. 35 cents.*

At the Gate Beautiful, by Harry Silvernale Mason. 1 act. 5 men, 2 women. Exterior. Plays 45 minutes. A most effective and beautiful play.——*Samuel French. 35 cents.*

Beyond the Gate, by Irene Jean Crandall. A modern morality play in 2 acts. 9 women, 2 men (and clowns, poppies, harvesters, fancies and three children). Plays 1¼ hours. It has the simple charm of gardens, day dreams and young hearts.——*Samuel French. 30 cents.*

Everyman. Anonymous. 1 act. The Old English morality play. 17 characters. May be played by an all men or all women cast, or mixed. Costumes 16th century. The most beautiful of all the old English religious plays.——*Samuel French. 50 cents.*

Good Friday, by John Masefield. Dramatic poem of the crucifixion. 7 men, 1 woman. Soldiers, etc. Simple scenery. Elaborate costumes. Rather difficult. In Good Friday and Other Poems.——*The Macmillan Co. $3.00.*

Jephthah's Daughter, by Elma Ehrlich Levinger. 1 act. 5 men, 6 women. A prize play. May be presented simply or in pageant form, with choruses and group dances.——*Samuel French. 35 cents.*

Joseph and His Brethren. 3 acts. Various interiors. Plays an hour and 15 minutes. Particularly adapted to the use of Catholic dramatic organizations. In Three Plays, Scriptural and Historical.——*Samuel French. 75 cents.*

Offering of the Sheaphardes, The, arranged by Frank M. Conroy and Ray Mitchell. 1 act. Old English Mystery play. 5 men, 1 woman. Interior. Old English costumes. Plays 10 minutes. In The Chester Mysteries.——*Samuel French. 35 cents.*

Prologue to Pageant—*Passing of the Kings,* by Nina B. Lamkin. 1 scene. 6 men or 6 women or mixed cast. The Magi go forth to seek the King. An old Magi chant (words and music given) opens the scene. Plays 10 to 12 minutes. A very dramatic scene. In Passing of the Kings.——*T. S. Denison & Co. $1.00.*

Rich Young Man, The, by Sara Kingsbury. 3 acts. The play is placed within the period of the ministry of Jesus and has its setting in the garden of the rich young man at Jerusalem.——*Methodist Book Concern. 50 cents.*

Sheaphardes Play, The, arranged by Frank M. Conroy and Ray Mitchell. 1 act. Old English Mystery play. Plays 20 minutes. Old English costumes. In The Chester Mysteries.——*Samuel French. 35 cents.*

Six Bible Plays, by Mabel Hobbs and Helen Miles. Includes: *Ruth and Naomi; Moses; Esther; The Healing of Naaman; David and Jonathan; Old Hebrew Melodies;* a very valuable collection, illustrated.——*The Century Company. $2.00.*

STAR IN THE EAST, THE, by Anna Jane Harnwell. 4 acts. 9 men, 4 women. A drama from the book of Esther. Written in blank verse, follows closely the Bible narrative. Settings simple or elaborate. A prize play.——*Samuel French. 35 cents.*

WHITHER GOEST THOU? by Carleton H. Currie. 1 act. 6 men, 1 woman. Exterior. Biblical costumes. Plays 45 minutes. A prize play. Beautiful and effective. ——*Samuel French. 35 cents.*

WISE AND FOOLISH VIRGINS, by Marjorie Lacey-Baker. 4 scenes. Dramatization of the parable. 1 man, 12 women, and others. Simple scenery and costumes. Plays 15 minutes.——*The Woman's Press. 35 cents.*

RELIGIOUS DRAMAS. Ten religious plays selected by the committee on Religious Drama, of the Federal Council of Churches of Christ in America. Includes:

Part 1: Biblical Plays. *The Rock,* by Mary P. Hamlin. *The Good Samaritan,* by Anita B. Ferris. *A Sinner Beloved,* by Phillips Endecott Osgood. *The Resurrection,* by Rosemund Kimball.

Part 2: Fellowship Plays and Pageants. *The Seeker,* by Clarice Vallette McCauley. *Larola,* by Helen L. Willcox. *The Friend of All Men,* by Anita B. Ferris.

Part 3: Other Plays and Pageants. *The Pilgrim and the Book,* by Percy MacKaye. *The Crusade of the Children,* by Elizabeth Woodbridge. *Dust of the Road,* by Kenneth Sawyer Goodman.——*The Century Co. $2.00.*

Abraham and Isaac, arranged by Samuel Elliot, Jr., from *Chester Cycle of Mysteries.* 3 men, 3 boys, monks, Voice of God. Simple scenery and costumes. In LITTLE THEATRE CLASSICS, VOL. II.——*Little Brown & Co. $1.50.* (Production rights from editor.)

AS GOOD AS GOLD, by Laurence Housman. A fanciful play in 1 act. 7 men. 1 exterior. Costumes of the Middle Ages. A little *Morality* in which St. Francis plays the chief rôle. Simple scenery and costumes. Plays 45 minutes. ——*Samuel French. 35 cents* (*Royalty $5.00.*)

BIBLE PARABLES IN PANTOMIME, by Eleanor Wood Whitman. Includes—*The Use of Talents* and *Moral Courage.*

BISHOP'S CANDLESTICKS, THE. (*Royalty $5.00.*) See Chapter Five.

EAGER HEART, by A. M. Buckton. A Christmas Mystery Play. 8 men, 5 women. Angels and extras. Simple scenery and costumes. Chorals. Plays 1½ hours. ——*Chappell and Co. Ltd., $1.50.* (*For royalty apply to publisher.*)

Hour Glass, The, by William Butler Yeats. 2 men, 2 women, 2 children and extras. Plays 40 minutes. Shows the triumph of faith. In PLAYS IN PROSE AND VERSE.——*Samuel French. $2.50.*

WHAT MEN LIVE BY. Adapted from the Tolstoi story by Virginia Church. 7 men, 3 women, 2 children. 45 minutes. 2 episodes. Suitable for a Christmas program.——*Walter H. Baker Co. 35 cents.*

WHERE LOVE IS, by Iden Poyne. A parable play. 4 men, 2 women. Interior. Plays 40 minutes. Dramatic version of the famous Tolstoi story.——*Walter H. Baker Co. 35 cents.* (*Royalty $5.00.*)

II. Pageants or Pageant Types

CHILD OF PROPHECY, THE. The exiles in Babylon are comforted by prophecies of a Redeemer, whose coming at Bethlehem and whose sovereignty over all nations is beautifully portrayed.——*Walter H. Baker Co. 35 cents.*

DAWNING, THE, by Lyman R. Bayard. A harmony in dramatic form of all the Resurrection material in the four Gospels. A beautiful spectacle. No curtain is needed. Simple background.——*Walter H. Baker Co. 50 cents.*

FOLLOWERS OF THE STAR, by Anita B. Ferris. A Pageant of India. 21 men, 22 women. 6 episodes, any one of which may be given separately.——*Missionary Education Movement. 35 cents.*

HEAVENLY HOST, THE, by Lyman R. Bayard. *A Pageant of the Nativity.* A most convincing visualization of the Scriptures on this theme.——*Walter H. Baker Co. 50 cents.*

JOSEPH AND HIS BROTHERS, by W. H. T. Gairdner. 20 men, 3 women. Many extras. Elaborate scenery and costumes. Needs skilled leadership. Plays 2½ hours.——*The Macmillan Co. 60 cents.*

LAMP, THE, by Anita B. Ferris. 185 persons. Plays 2 hours.——*Westminster Press. 30 cents.*

PAGEANT OF BROTHERHOOD, by Anita B. Ferris. 100 persons. Plays 1¼ hours. A representation of the interdependence of nations.——*Missionary Education Movement. 35 cents.*

PILGRIM AND THE BOOK, by Percy Mackaye. A Dramatic Service revealing the power of the Bible. Simple scenery, fairly elaborate costumes.——*American Bible Society. 25 cents.* (For details regarding production rights, apply to Samuel French.)

TABLEAUX OF THE NATIVITY AND THE FEAST OF LIGHTS, by B. W. Bonell. A program for the celebration of Epiphany. One half hour in length.——*Bonell Bookstore. 40 cents.*

WOMEN OF THE BIBLE, by Walter Ben Hare. A Dramatic Program in three parts. 21 women with children. Plays one hour. No scenery required. Pictures the heroines of the Holy Scriptures.——*Walter H. Baker Co. 25 cents.*

III. Bible Stories and Children's Plays

A. Stories

STORIES FROM THE LIFE OF JESUS, TOLD FOR LITTLE CHILDREN, by Kellogg.——*Bobbs Merrill Co. $1.75.*

STORIES FROM THE OLD TESTAMENT, TOLD FOR LITTLE CHILDREN, by Kellogg.——*Bobbs Merrill Co. $1.75.*

TALES OF BETHLEHEM, by Mary F. Rolt.——*The Macmillan Co. $1.00.*

THE LITTLE CHILDREN'S BIBLE, by M. R. Cady and J. M. Dewey. Picture Stories.——*The Macmillan Co. $1.00.*

B. Plays and Pageant Types

BIBLE PLAYS, by Rita Benton.——*The Abingdon Press. $2.00.*

CRUSADE OF THE CHILDREN, THE, by Elizabeth Woodbridge. 25 speaking parts. Simple or elaborate scenery. 5 acts. 2 hours.——*The Century Co. $1.50.*

CHILD'S RITUAL FOR THE ADORATION OF A SINGLE FLOWER, THE, by Anna Hempstead Branch. 15 minutes. Poetically arranged service.——*Poet's Guild. 20 cents.*

DRAMATIZING BIBLE STORIES, by Elizabeth Miller.——*University of Chicago Press. $1.25.*

DRAMATIZED BIBLE STORIES FOR YOUNG PEOPLE, by Mary M. Russell. Contains several playlets.——*Doubleday, Doran & Co. $1.00.*

GIFT, THE, by Marie A. Foley. 1 act. 3 children, 3 adults. 1 interior scene. A beautiful miracle play, in which Joel, a little lame boy, is healed through his unselfishness and belief in the Galilean. Age 12 to 14.——*Samuel French. 35 cents.*

Good Samaritan, The, by Anita B. Ferris. Simple dramatization for 9 boys. In Volume, THE LAMP.——*Presbyterian Board of Publishers and Sabbath School Work. 30 cents.*

Little Pilgrim's Progress, by Constance D'Arcy MacKay. In HOUSE OF THE HEART AND OTHER PLAYS FOR CHILDREN. 1 act. 12 children. Plays 25 minutes.——*Henry Holt & Co. $1.25.*

C. A Pageant for Christmas

GIFTS WE BRING, THE, by Nina B. Lamkin. Christmas Pageant in 2 episodes. Cast 60 to 500. Time 1 hour. For Clubs, Schools, Sunday Schools, Community Centers. Christmas carols and familiar airs form the music. Two

productions outlined, one with dances, and one with marches and drills. Complete suggestions for staging, costuming, production, etc.——*T. S. Denison & Co. $1.00.*

IV. Entertainments

These suggestions will help you in planning Church Entertainments for Ladies Societies, Clubs, Sunday Schools, etc.

AUNT JERUSHA'S QUILTING PARTY, by L. M. Parsons. Entertainment in One Scene. 4 men, 12 women. Costumes eccentric. A rustic entertainment allowing for local hits. Plays 1 hour.——*Walter H. Baker Co. 25 cents. Inside the Old Church Door,* as sung in the entertainment. *30 cents.*

BARNESVILLE CHOIR SPRUCES UP. A laughable and effective program. 4 men, 7 women and choir.——*Walter H. Baker Co. 35 cents.*

CHALK TALKS FOR SUNDAY SCHOOLS, by Harlan Tarbell. Contains an abundance and variety of material.——*T. S. Denison & Co. $1.00.*

CHURCH BAZAAR AT MULBERRY CORNERS, by Ward Macauley. 1 act.——*Edgar S. Werner. 25 cents.*

DISTRICT CONVENTION, by Frank Dumont. A farcical sketch in one act. 11 women, 1 man.——*Edgar S. Werner. 25 cents.*

HOW THE LADIES EARNED THEIR DOLLAR, by O. W. Gleason. 13 women. 1 act. Plays 1¼ hours. Abundant opportunity to localize the entertainment. ——*Walter H. Baker Co. 25 cents.*

HUNDRED YEARS AGO, A, by Danforth and Rasche. An up-to-date old-folks concert in the form of a farce.——*Walter H. Baker Co. 75 cents.* (*License for one performance issued with purchase of 18 copies.*)

MODERN SEWING SOCIETY, A. Modern dress. Plays 45 minutes. Opportunity for local bits.——*Walter H. Baker Co. 25 cents.*

OLD FASHIONED HUSKING BEE, THE. 11 men, 5 women. Plays 40 minutes. Takes you back to fifty years ago.—— *T. S. Denison & Co. 25 cents.*

OUR CHURCH FAIR. 12 women. One hour and twenty minutes.——*T. S. Denison & Co. 25 cents.*

PLEASE STAND BY. A Radio Play.——*Walter H. Baker Co. 35 cents.*

THE RUMMAGE SALE, by Jessie A. Kelley. 4 men, 10 women. 50 minutes. Very Humorous.——*T. S. Denison & Co. 25 cents.*

V. Plays and Pageants with Missions for the Theme for Church, Sunday School, Missionary Societies

Twelfth Day, or Epiphany, is a day when the cause of Missions is magnified.

"The day was first observed in the Eastern or Greek Church where it celebrated Christ's manifestations of his Messiahship on the occasion of His Baptism. After the 4th century it was observed in the Western or Roman Catholic Church with special reference to God's manifestations of Himself in Christ to the whole world, but especially to the Gentile world. The Angelican Church and all the churches observing Epiphany in America very appropriately use the day to magnify missions.

"These plays and programs will help at this time or at any time when missions is the subject."

ALICE THROUGH A POSTAL CARD, by Anita B. Ferris. For younger, middle-sized and older girls. Messages to the children in Japan. 1 act. Plays one half hour.——*Missionary Education Movement. 15 cents.*

ADOPTION, by Etsu Inagaki Sugimoto. Christian ideals in conflict with Japanese customs. 3 men, 4 women. Simple scenery and costumes. 1 act. Plays one half hour.——*Missionary Education Movement. 25 cents.*

CROSS TRIUMPHANT. Home missionary pageant. Any number. Pictures the progress of Christianity through the centuries.——*Edgar S. Werner. 30 cents.*

DRAMATIZED MISSIONARY STORIES, by Mary M. Russell. Contains several short and simple one act foreign missionary playlets.——*Doubleday, Doran & Co. $1.00.*

ELECTION DAY, by Helen L. Wilcox. Home Missions Play. The reformation of a mountaineer. Plays ¾ of an hour. 3 men, 2 women.——*Missionary Education Movement. 25 cents.*

FEAST OF LIGHTS, A. A Two Part exercise for the entire Sunday School.——*Edgar S. Werner. 25 cents.*

HOUR OF WAKING, THE, by Marian Mauley. A Chinese Pageant.——*Methodist Book Concern. 25 cents.*

Indians' Search for the White Man's Bible, by Mary M. Russell. Home Missions play. 5 men, 2 women, group of Indians and American Soldiers. In DRAMATIZED MISSIONARY STORIES.——*Doubleday, Doran & Co. $1.00.*

LIGHT OF THE CANDLE. A Missionary program for Sunday Schools.——*Edgar S. Werner. 40 cents.*

Missionary Barnel, The, by Mary M. Russell. A Christmas surprise for a missionary family. 3 men, 1 woman, 12 children. In DRAMATIZED MISSIONARY STORIES.——*Doubleday, Doran & Co. $1.00.*

PLUM BLOSSOM, AND OTHER PLAYS, by Elizabeth Edland. For intermediate and older Junior groups.——*Methodist Book Concern. 35 cents.*

PILL BOTTLE, THE, by Margaret T. Applegarth. Shows the need for medical missionaries in India. 1 act. 4 scenes. Plays 1½ hours.——*Women's American Baptist Foreign Missionary Society. 20 cents.*

RED FLOWER, THE, by Helen Harrington. Tragedy of the Armenians in Turkey. 14 men, 11 women. 2 scenes. 1 hour.——*Missionary Education Movement. 50 cents.*

SHORT MISSIONARY PLAYS AND MORE SHORT MISSIONARY PLAYS, by Margaret T. Applegarth. Contains several Home Missions Playlets.——*Doubleday, Doran & Co. $1.00.*

TIDES OF INDIA, by Helen L. Wilcox. A Pageant-Play. A study of present day social economic and religious conditions in India.——*Methodist Book Concern. 50 cents.*

TRIUMPH OF PEACE, THE, by Anita B. Ferris. 1 scene. 35 minutes. 35 people. ——*Missionary Education Movement. 15 cents.*

VOICES FROM EVERYWHERE, by several authors. Contains several simple episodes. ——*Domestic and Foreign Missionary Society. 25 cents.*

WORLD SERVICE, by Alfred L. Faust. A Religious Pageant.——*Methodist Book Concern. 25 cents.*

VI. Plays Especially Suitable for Catholic Sodalities, Societies and Churches

BROKEN COMMANDMENT, by J. C. McMullen. 4 men, 3 women. Plays 40 minutes.——*Walter H. Baker Co. 35 cents.*

COMING OF THE LIGHT, by Sister Mary Edwin. A play of St. Patrick, in 3 acts. 14 men, 4 women. Large number of extras. A poetic fancy, revealing the struggle between St. Patrick and the early rulers of Pagan Ireland.—— *Samuel French. 30 cents.*

GIFT OF ST. PATRICK, THE, by J. C. McMullen. 2 men, 4 women. Plays 40 minutes. 1 act. A play with a wholesome lesson.——*Samuel French. 30 cents.*

GRAND EVENING, A, by J. C. McMullen. 1 act. A play with a wholesome lesson. Plays 40 minutes.——*Samuel French. 30 cents.*

SHAMROCK AND ROSE. Irish Drama, in 4 acts. 7 men, 3 women. Six scenes. A play of Irish life during the rebellion of '98.——*Walter H. Baker Co. 35 cents.*

Sir Thomas More, by Brother P. Drama in 4 acts. Costumes time of Henry VIII. Plays 1 hour. In THREE PLAYS HISTORICAL AND SCRIPTURAL.——*Samuel French. 75 cents.*

BEHOLD THE MAN, by Brandon Tynan. 1 act. 3 men, 2 women. Interior. Modern costumes. Plays 30 minutes. A tragic episode wherein a priest goes to his death in order to attend a dying man.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

LEGEND OF THE JUGGLER, THE, by Camille C. Watson. A Medieval pantomime in 3 tableaux. 5 men, 1 woman. Costumes medieval. Plays 1½ hours. A beautiful play arranged from the story of the *Juggler of Our Lady.*—— *Samuel French. 30 cents* (*Royalty $5.00.*)

CONFESSION, THE, by James Hallock Reid. A drama in 4 acts. 11 men, 2 women. 4 interiors. Designed to show the sacredness and inviolatibility of the confessional in the Catholic Church. It carries with it the highest ecclesiastical sanction.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

HEART OF PADDY WHACK, by Rachel Crothers. A Comedy in 3 acts. 6 men, 6 women. 1 interior. Irish costumes of 1830. Plays 2½ hours. A romantic comedy laid in Ireland a century ago.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

LAST WORDS, THE, by Charles Lauck. Comedy Drama in 3 acts. 10 men, 4 women. 1 interior. Modern costumes. Plays 2 hours. A strong play.—— *Samuel French. 30 cents.* (*Royalty $25.00.*)

STORY BROUGHT BY BRIGIT, THE, by Lady Gregory. A passion play in 3 acts. 11 men, 6 women, several extras. Can be effectively given out-of-doors. A beautiful story of Christ's Passion, based in part on an old Irish legend of St. Brigit.—— *Samuel French. 75 cents.* (*Royalty $25.00.*)

ROSARY, THE, by Edward E. Rose, Play in 4 acts. 5 men, 4 women, 2 interiors, 1 exterior. Costumes modern. Good drama, drives home a strong moral and religious lesson.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Chapter Ten

COMMUNITY PROGRAMS

THERE are many holidays and special days during the year in which the whole community is interested. There are the *Birthday of the Town,* the *Old Settler's Day, the Community Picnic,* the *Swimming Meet,* and many other occasions when the community boost is valuable.

It gives a civic backing to activities in which all may participate. It is this universal participation in various kinds of recreation and club activities that helps to make a satisfied community.

The permanent building up and satisfying of these community needs and ideals can only be accomplished by leading as fast as they want to follow and by stimulating new interests along the way, which will make them eager to push ahead. Interest and responsibility of the right sort, developed through self-expression and satisfaction, bring joy, recreation, leadership. These things bring a desire for more.

Play is the serious business of childhood.

It is the safety valve of youth.

It is the re-creation of middle life.

It is the rejuvenation of older years.

The hours between our regular work call us for relaxation, fun, rest, and re-creating of ourselves. It is better than medicine. It pays a greater interest than any other investment. It is the way to keep our vigor for our work, and our joy in life.

Who wants to play?.....Everybody.
Where can we play?.....Almost everywhere.
When can we play?.....Between our work hours.
How can we play?.....With joy.
What can we play?.....Anything good.

Community Programs are often made up from the activities of many groups. These festivities can be woven into most attractive Fêtes, Festivals, and Ceremonials which all may enjoy together, and which make us proud of our city.

I. INTERNATIONAL DAY, OR THE SPIRIT OF AMERICA

This can be on Washington's Birthday or on Independence Day. A Processional of all Groups, Schools, Lodges, the Legion, all Clubs,

the City Council—everyone representing the Spirit of America; especially have all foreign groups. The foreign groups carry their own flag and an American flag. All others carry American flags—the more the better.

Patriotic Music played by the band.

Groups interested in certain civic things, carry these slogans on banners, as:

"Flowers in Every Yard."
"Health for Every Child."
"Community Health 100%."
"Playgrounds—Our Investment."
"A Clean City For Us."
"Preserve The Trees."
"Music In Every Home."
"We Want A City Park," etc.

The Procession ends at a square which has been roped off, and here a program is presented by the schools and other groups with songs by everyone.

1. America

2. A Flag Drill
See Drills in Index.

3. The Marseillaise [1]
Or songs of countries represented.

4. A French Folk Dance [2]

5. Rule, Britannia [1]
National airs of several countries, especially the countries represented in your community.

6. An Old English Dance

7. Folk Games and Dances
By Foreign Groups. Where possible, with their own musical instruments.

8. America the Beautiful

9. Games
By the Playground Groups.

10. Demonstrations
By Boy Scouts and Girl Scouts.

[1] *One Hundred Folk Songs of all Nations,* by Granville Bantock. (G. S. Schirmer, Inc., $2.50.)
[2] For dances in this program, see Chapter Nineteen.

11. A Short Play

The Lights from *A Child's Book of Holiday Plays.*[3] This play brings in all foreign groups of children.

12. Flag March

D.A.R., D.A.C., G.A.R., W.A.C., Legion, and Auxiliary march to the center with flags and form a group on one side, all foreign groups on the opposite.

Pledge to the Flag—Everyone. Then sing *The Star-Spangled Banner.*

II. EDUCATION DAY OR WEEK

On this day, the community is invited to visit the schools.

1. School Exhibits

Handwork, Garden stuff, Flowers, Health work, School Classwork, Music, etc.

2. Exhibits

By Farm Bureau.

3. Exhibits

Of old relics in store windows, with dates and descriptions of their use.

4. Plays

Presented by School Groups. See: Plays for older Boys and Girls, Chapter Three, and Plays for High Schools, Chapter Five.

5. After-School Activities

Program by the clubs.

6. School Games and Athletics

A Volley ball game between classes and an Athletic practice on the field.

III. A COMMUNITY PICNIC

One day in the year set apart as the day on which your community, old and young, go out to the country for a day of fun and refreshment.

The groups go as Clubs, Church, School or Neighborhood groups. A good Program Committee has planned sport enough for all. There are informal games in the morning, with several good game leaders keeping many groups busy. Suggestive games for this part of the program can be found in each section of this book.

Some of these are for just children's groups, others for grown-ups, and still others for mixed groups.

At 11:30 there is a short program with Community Singing, a

[3] Macmillan Co., 75 cents.

short message from the Mayor of the City, and announcement concerning afternoon program.

During the luncheon hour, groups of families, neighborhoods, etc., enjoy the hour together. This is the time for the Program Committee to get judges, starters and scorers, needed for the races and stunts which are to take place at 2:00 o'clock. The awards are prizes given by the merchants.

SUGGESTED EVENTS FOR A PICNIC

Grand March. Follow the Leader who performs various stunts. Described on page 83.

Women's and Girls' Events

1. Rolling Hoop Race
Each has a barrel hoop and stick, line up and on "Go!" roll hoop to goal and back.

2. Cracker Eating Race
Each is given a cracker, and on "Go!" see who can eat theirs first, and whistle.

3. Shoe Race
Walk to the goal, take off shoes and hold them up, put them on and return to starting line.

4. Lollipop Race
Each has a lollipop. On "Go!" who eats theirs first?

5. 25 Yard Dash

7. Backward Race
Walk backward to the goal, then run forward to the starting line.

8. Balloon Volley ball
Stretch a rope about 6 feet above the ground. Play volley-ball with a balloon.

9. Potato Race
Each contestant is given three potatoes. On a signal, the line marches forward 12 steps and each lays down one potato. Repeat until three are down. Return to starting line. On "Go!" run and get the first potato; return and lay it on starting line. Bring each of the others the same way.

Men's and Boys' Events

1. Fat Man's Race

2. Lean Man's Race

3. **Apple Race**

4. **Quoit Pitching**

5. **Athletic Race**
Line up men, who run to opposite goal and back, each doing a different athletic exercise on the way.

6. **The Long Step Race**
Walk to goal in the fewest number of steps.

7. **Scrambling for Pennies**
In the sawdust.

8. **Wheelbarrow Race**

9. **A Pie Eating Race**

IV. ICE CARNIVAL

See Carnivals—Index.

V. A COMMUNITY CHRISTMAS

There are many ways in which your city may celebrate Christmas.

A Christmas tree, which belongs to the boys and girls, is planted in a central place in the spring, is looked after by the boys and girls, and each year becomes more and more a part of Christmas.

This tree also helps to spread the gospel of *Save the Christmas Trees.*

The tree is beautifully decorated. In one city the school children made or brought the ornaments, the Rotary and Exchange clubs bought the tree, the City Lighting Plant lighted the tree, and the Fire Department put up the decorations, while the Churches, Clubs, and Schools, and other organizations, in coöperation with the Recreation Committee, prepared groups of Carolers in red capes and caps, to sing, first at the tree, and then throughout the town.

Everyone in that community who wanted the Carolers to stop at their door, had the porch light on or a brilliantly lighted window. (Candles were discouraged on account of fire.)

Every home where the Carolers sang, gave some small donation, which they put into the sealed and numbered boxes which the groups carried. This fund went to the Near East Relief.

The route was planned so that every part was reached and there was no overlapping of groups.

Other numbers at the Tree—Groups of Children in Christmas singing games:

A Christmas Singing Game.

Tune: *Here We go 'Round the Mulberry Bush.*[4]

[4] *Twice 55 Games with Music.* (C. C. Birchard, 15 cents.)

Children join hands in many circles about the tree. Skip to the left as they sing:

Here we go 'round the Christmas Tree
The Christmas Tree
The Christmas Tree,
Here we go 'round the Christmas Tree
So early Christmas evening.

They stop in their places and sing, pantomiming a toy:

Here is a drum for the Christmas Tree
The Christmas Tree
The Christmas Tree
Here is a drum for the Christmas Tree
So early Christmas evening.

Join hands and skip again, singing tra-la-la through the tune. Any other toys may be pantomimed.

A dance to the chorus of *Jingle Bells.* (See Chapter Nineteen, Dances.)

Groups sing as they dance. Formation with partners, bells on ankles and wrists. Run in to double circle formation around tree, inside hands joined.

See Christmas Cantatas and Plays in Bibliography of Chapter Nine.
See Christmas Material with Bibliographies.

VI. AN INDUSTRIAL AND BUSINESS FÊTE

A Parade in the morning, consisting of floats representing business and industrial interests and bearing good slogans. Marching Club Groups from these centers featuring Ball Teams and other Clubs. An Industrial Exhibit open all day and with music and other special features. Plays represented by groups, special Quartettes, Choruses, etc. In the afternoon, the finals in a Baseball or Hockey tournament which has been made up of teams from these centers.

VII. NEW YEAR'S FESTIVAL

A. M. *Contests* in winter sports open to all groups, as: Tobogganing, Skating Races, Snowball Contests.

P. M. *Open House.* Clubs, Churches, Lodges, Homes, keep open house.

6:00 to 6:30 *Community singing* in a central place.

VIII. ARBOR DAY CEREMONY

Follows a week of *City Beautiful Plans.*
Plant trees where needed on the highways.
Plants trees for an outdoor stage. Dedicate them to special interests,

as: The History Tree, The State Tree, A Tree to the Birds, A Good Health Tree.

An outdoor stage can be used for so many occasions, as:

All Special Day Programs, Community Songs, Outdoor Plays, Moving Pictures.

See Arbor Day Program in Chapter Fifteen.

IX. A SERIES OF COMMUNITY BAND CONCERTS

Take up a silver collection which goes to Hospital, Old People's Home, or other worthy project in your town.

X. THE BIRTHDAY OF THE TOWN

Celebrate the Town Birthday each year (the date the town was founded). This is a good combination with Old Settler's Day.

Present some scene in its history.

Have a procession of old residents, new residents, visitors, etc.

Raise the Flag.

Sing the Town Song. (If there is none, have a song contest, and out of it may come a good town song.)

Have a Speech on Story of the Town.

A Speech on The Next Year and What it Should Bring.

Sing a Toast to the Town—*Here's to you, etc.*

XI. AT THE COUNTY FAIR

This is a larger community unit, but with the splendid county organization today it is an opportunity to distribute information, to give service, and to inspire smaller communities that want to develop activities.

A Community Committee selected by the Chamber of Commerce and coöperating with the Fair Committees can arrange some recreational program for each day.

Suggested Program

First Day.

Announce a *Community Sing* for a certain hour.

Have a good Song Leader give out sheets with words of songs to be used, and information about where to get these and other songs, with prices.

Second Day.

Announce a *Game Hour* for children, and one for Young and Older Folks. Have several good Game Leaders. Give out a sheet containing rules of games played and where to get more games.

Third Day.

Announce a *Good Movie—A One Act Play—Folk Dances.*

These last two are from the schools and clubs. Give out a sheet which tells where to find this sort of material.[5]

XII. COMMUNITY PLAYERS GROUPS

At least one city that I know about has five groups of Community Players in different parts of the city.

They are all interested in giving programs and in entering the Annual Dramatic Contest sponsored by the Chamber of Commerce.

They are the leaders in dramatic expression in their city. This book contains many carefully selected Bibliographies which will give you material for groups in any community.

If you are interested in starting a Community Theatre, consult *Books on the Theatre and Production* in Chapter Twenty-One.

XIII. A YEAR'S PROGRAM IN A COMMUNITY

September.

Labor Day Program.

Organization of Community Chorus, Band, or Orchestra. Organization of Song Leaders' Club. Plan for some recognition of Columbus Day.

October.

Celebration of Columbus Day.
Organize Community Players groups.
A Community Fair and Play Day.
Organization of a Hiking Club.
Hallowe'en Mardi Gras.

November.

Armistice Day celebration.
Plan for Carolers at Christmastime.
Thanksgiving Song Services and Story Hours.

December.

Organization of Winter Sports.
An Ice Carnival.
Community Christmas Tree and Carolers.
Arrange for big Singing Service to usher in the New Year.

January.

Organization of a Community Forum.
Music Memory Contest.
Community Players, 1st Production.
Preparation for recognition of Lincoln and Washington Days.

[5] See Appendix VII, Recreation Bibliography.

February.
Concert by Community Band, Orchestra, and Chorus.
Celebration of Lincoln's and Washington's birthdays.
Valentine's Day Parade and Dance.

March.
Leaders' Classes in Games and Dramatics.
Preparation for Easter.
Kite Tournament.

April.
Organization of Horseshoe Pitching League.
Community Players, 2nd Production.
Organization of Volley ball and Baseball Leagues.
Marble and Top Tournaments.

May.
May Day Festival. A Health Festival emphasizing the health facilities in the community.
Farm Products Contests in Rural Areas.
Mother's Day Banquets.
Memorial Day Services.

June.
Flag Day Ceremony.
Twilight Sings.
Preparation for Summer Playgrounds.

July.
Horseshoe Tournaments.
Fourth of July Festival.
Community Picnic.

August.
Playground Festival.
Croquet Tournament.
Vacation.

The Playground and Recreation Association of America (315 Fourth Ave., New York, N. Y.) will give you information about Community Programs.

This book gives you special material for all of the Special Days and Holidays and many selected Bibliographies.

Chapter Eleven

CLUBS FOR YOUNGER ONES

PROGRAMS FOR CLUBS OF BOYS OR GIRLS 8 TO 11 YEARS OLD

SCHOOLS—CHURCHES—COMMUNITY CENTERS—PLAYGROUNDS—CAMPS

MANY of these clubs are guided by volunteer leaders who want some help in formulating programs.

Let the members of the groups tell of some of the things they would like to do.

Here is what the members of one such group said, when the leader asked them what they would like to do in this club of theirs:

"We want a name and officers."
"We want to have a play."
"We want to go on hikes."
"We want to learn some new dances and games."
"We want to earn some honors."
"We want to do something for somebody."

This tells the leader what to plan for. A program will be successful if it satisfies the members.

The Name—a Motto—Colors—Creed—Time of meeting—Dues, etc., will be decided by the members after discussion which is guided by the leader.

ACTIVITIES FOR EACH MEETING

Build your programs along these lines and you will be answering the desires of the members, as stated by them.

Open each meeting with "a little message" given by the leader or by a member. Talk about it for two minutes. Follow with:

Any business to be talked over.

A Courtesy to think about and to practice.

A Story which may be told by the leader and dramatized by the children at this meeting or at the next one, or a *Play* selected with their help.

A Game.

A Simple Health Suggestion, to use every day.

If a *Great Birthday* comes this week, speak of it.

A Service. Talk of a service which group has done or wants to do for someone: For a sick child; for a cripple; for the children in the Children's Ward in the Hospital.

Sing a Song.

Repeat the Creed.

Later, when honors are earned, have special meetings when Ribbons, Cards, Gold Stars, or whatever will be given for honors earned, are awarded.

TEN OF THE YEAR'S PROGRAMS

October—Second Week

A Message For Today. From Leader or one of the group.

"A little work, a little play,
And lots of quiet sleep,
A cheerful heart and a sunny face
And lessons learned at a merry pace,
Ah! That's the way the children grow,
Don't you know?"

—Adapted from Anonymous poem.

October says:

"My ornaments are fruits, my garments woven like cloth of gold and crimson leaves. I do not boast the harvesting of sheaves, o'er orchards and vineyards I preside."

October comes from the Latin word, meaning eight. It was the eighth month in the old Roman calendar.

A Little Courtesy. From the Goops.

"I wonder why it is polite
In shaking hands to give your right," etc.[1]

The Game. Three Old Stones. Described on page 166.[2]

The Story. See Stories, in Bibliographies at end of Chapter Two.

What Service have we done this week, and what can we do next week?

A Birthday this month. Noah Webster—born 1768. What did he do?

Suggestions. Some of which the leader may like to encourage as home play or work.

To Plant Bulbs (For flowers at Christmastime).

The narcissus, hyacinth, or Chinese lily.

To Watch the migration of the birds south.

Tell the group what you have seen.

Someone tell *the story of Columbus.*

A Health Jingle, to live up to:

[1] *Why Be a Goop?* by Gelett Burgess. (Frederick A. Stokes Co., $1.50.)

[2] For all games in these Programs, see Games, in Index.

"A is for apple,
And also for air,
Children need both,
And we have them to spare." [3]

What Honors shall we work for next week?
Sing a Song.
Repeat the Creed.

October—Third Week

Repeat the form of the first meeting, or vary it. Choose your name as a Club. Would each of you like to have a name of your own, a flower, a bird or a tree?

Pay your dues.

A Message for Today.

"'Tis a banner of gold and scarlet
October flings to the breeze,
And none of all the twelve months
Can boast such colors as these."

A Noted Birthday this month. Helen Hunt Jackson—1831.

The Birthstone for October is the Opal.

The Flower is the Goldenrod.

A Courtesy. From the Goops. About Josephus who always said "Why?"

The Game. Japanese Tag. See Games—Index.

The Story. (See Stories) suggested in Bibliographies at end of Chapter Two.

The Health Jingle.

"B is for butter, spread thick on brown bread,
Also for baths before breakfast or bed."

Suggestions.

Start a scrap book, and put in something learned at each meeting. Write out the story, and find a picture to illustrate it. Find an outdoor scene from some magazine for the cover. Put on the cover the name of your group—your leader—your name. Keep list of the games you learn. The noted birthdays, too, you will enjoy keeping. Call it your Club Memory Book.

Service. Plan something to make someone happy. (Do you want to plan to have the next meeting a Hallowe'en Party?)

Some Great Pictures to think about this month.

The Gleaners and *The Angelus,* by Millet.

Repeat your Creed.

Closing Song.

[3] This and the following Health Jingles are from *The A. B. C. Book,* Metropolitan Life Insurance Co. (Free.)

October—Fourth Week

Repeat the form of the first meeting.

Have you chosen your names? Put them in your books.

Have you paid your dues?

The Message.

"There's a time to run and a time to walk,
There's a time for silence, a time for talk,
There's a time for work, and a time for play
There's a time for sleep at the close of the day,
A time to stand up, and a time to sit,
But see that the *time* and the actions fit."

A Great Birthday in October. Theodore Roosevelt—1858.

A Holiday—Hallowe'en.

It is the eve of the Christian festival of All Saints. It means Holy Eve. It was a time set apart to honor all the saints. Our celebration comes from an earlier period among pagan days, meaning *All Spirits Day,* when good and evil spirits were abroad. The building of bonfires, cracking of nuts, playing of pranks, telling of fortunes, etc., were the order of the day. A good time for us to think of *fairies.*

The Story or a Play.

Game. The Farmer and the Pumpkins.

A Courtesy. From the Goops.

About giving a caller a seat.

Plan to have your Club Meeting take the form of a Party. Bring pumpkins, black cats, etc., cut from paper. Make brownie caps of paper and also masks, and wear them at the party.

Bob for apples. Tell fortunes.

Act Out the nursery rhymes impromptu at the party.

Service. Bring fruit, and take a basket to someone who is ill.

Health Jingle.

"C is for cereals and for cocoa too,
Consider the calories coming to you."

Each one bring a health jingle of your own next time.

Close meeting in the usual way, or a new way.

November—First Week

Repeat the form of first meeting, or improve upon it.

Talk about the honors that you are earning.

Have you each a name? Make a rhyme about your name to answer to roll call.

Are your dues all paid?

November is from the Latin word *Novem,* meaning nine. It was the ninth month in the old Roman calendar.

Message.

Oh! Give thanks unto the Lord, for He is Good, and His mercy endureth forever."—Psalms.

The Story.

The Game. Statue Tag.

A Courtesy. From the Goops. About begging pardon.

A *Folk Dance.*[4]

Bleking, or one that some of the group can teach.

A Health Jingle.

"D is for dates, the kind that you eat,
Deliciously sweet, and far cheaper than meat."

A Great Birthday this month. Louisa M. Alcott—1832. What did she write?

Special things to think about.

The Plants' preparation for winter, as:

Flowers ripen seeds that distribute themselves. Bulbs have stored away food and have hidden leaves and blossoms for next year.

Did you plant some bulbs?

The vegetables have dropped their leaves.

The frost has opened the nuts.

The trees have dropped their leaves.

All nature is getting ready to go to sleep.

Plan a service for someone.

Plan a ceremonial, to give out all honors earned thus far.

Songs.

Closing.

November—Second Week

The Business Meeting, as usual.

Is everyone working on honors?

The Message.

I am glad a task to me is given, to labor at day by day,
For it brings me health and strength and hope
And I cheerfully learn to say:
Head, you may think, Heart, you may feel,
But Hand, you shall work away.

—Alcott.

The Game. Old Witch and Fairies.

The Story, or Play Rehearsal.

A Courtesy. From the Goops.
About "I can't do this."

A Great Birthday this month. Anton Rubinstein—1829. Tell a bit about his life.

[4] See Appendix VII, Recreation Bibliography, and Chapter Nineteen, Dances.

A Folk Dance. I See You, or one that some of the group can teach.
A Health Jingle.

"E is the excellent, edible egg,
One daily at least, dear children, we beg."

Honors earned this week.
Things to think about.
The insects and animals prepare for winter.
The bees store their honey.
The caterpillar wears his blanket and wraps himself in it.
The flies creep into warm corners, the cricket prepares his home.
Fresh water fish go into deep waters away from the cold.
The trout and salmon have gone into shallow places along the shore and have deposited their eggs in the sand.
The squirrels have stored their nuts.
Many of the birds have gone south.
The domestic and wild animals grow thicker fur or hair.
What shall we do to get ready for winter?
Closing Songs.

November—Third Week

Business Meeting, as usual.
How are the *Memory Books* coming?
Secure pictures from magazines that will illustrate your stories, courtesies and the names of the months.
The Message.
A thankful heart is not only the greatest virtue, but the parent of all the other virtues.—Cicero.
November, in the olden times, was called the wind month. How does the wind help us?
The Game. Farmer and Turkey or Ducks and Geese.
The Story. Two in the group tell a story to the Club. Someone tells of the stories we have told.
Folk Dance. (See Chapter Nineteen, Dances.)
Swedish Clap Dance—Or one that the group can teach.
A Courtesy. From the Goops.
On Tidiness.

"Little scraps of paper, little crumbs of food,
Make a room untidy wherever they are strewed," etc.[5]

A Play.[6]
Play Rehearsal.
Plan to do something for someone in the Hospital, or on Thanksgiving Day.

[5] *Why Be a Goop?* by Gelett Burgess. (Frederick A. Stokes Co., $1.50.)
[6] *Plays, Pantomimes and Tableaux*—for Children, by Nora Archibald Smith. (Dodd, Mead & Co., $2.00.)

A Great Birthday to remember. Andrew Carnegie—1837.
Songs.
Motto.
Fly Away Home.

November—Fourth Week

Business Meeting, as usual.
Make this a special *Thanksgiving Meeting.*
What are we thankful for?
A Message.
Let the man who would be grateful think of repaying a kindness even while receiving it.—Seneca.
November's Birthday flower is the Chrysanthemum.
A Story.—Thanksgiving. (See Thanksgiving material in Chapter Thirteen.)
Presentation of Play:
The Pine Tree. This can easily be prepared in two rehearsals. Plays ten minutes.
A Great Birthday this month. Robert Louis Stevenson—1852. Do you know one of his poems?
A Game. Review.
A Courtesy. From the Goops.

"The bathroom is untidy, quite,
The bowl, the towels, what a sight!" etc.

How many and what honors are we working for this week?
Plan to take your Thanksgiving surprise to the Hospital.
Closing—as usual.

December—First Week

Business as usual.
A Message.

I heard the bells on Christmas Day
Their old familiar carols play,
And wild and sweet the words repeat,
Of Peace on Earth, Good Will to Men.
—H. W. Longfellow.

Plan to bring a book or toy and fix a pretty Christmas basket to be given to a group that may not have a Christmas.
Health Jingle.

"F is for fruits, whether fresh, dried or stewed,
Dried, at the grocer's you'll buy them, if shrewd."

A Play. (See Christmas material, Chapter Seventeen.)
Dance. Jingle Bells. (See Chapter Nineteen, Dances.)

Review one of our Games.
A Courtesy. About going to sleep.
Closing.

December—Second Week

Business Meeting, as usual.
What are your Christmas Plans?
Make this last meeting before Christmas, full of thought for others.
Rhythms. Act out one gift that you will give away, and let the group guess it.
Story. The story of *Tiny Tim,* by Dickens. (See Christmas material, Chapter Seventeen.)
The Play. Present the Christmas Play.
Plan to give your group a gift.
A Merry Christmas to everyone. All of you plan to be at the Christmas Party for the Club.
Sing a Christmas Carol.

Honors

These honors will help the members to make out their list of honors. They will vary for a Girls' Club and a Boys' Club.

To Give Happiness

This means to have a cheery, happy disposition always, so that people will love you, and you will love them. To give a gift where it may bring happiness and to carry happiness everywhere you go.

1. Cultivate a happy disposition at home and away from home.
2. Plan a little party for some group of children you know, and direct the party.
3. Help in your group and at home, and everywhere you go, to do little courtesies that will make others happy.
4. Cut out pictures and make a little scrap book to give to someone who is ill.

To Serve

This means service at home and away from home. A courtesy, a kind word, a thoughtful deed which will help someone.

5. Know ten birds that you see near home or on your hikes.
6. Feed the birds in winter.
7. Dust and keep your own room neat and clean and in order one month.
8. Keep the yard clean of rubbish for one month.
9. Help mother in a definite home service each day for a month.
10. With money saved, get a gift for a sick child in the hospital or in the home.
11. Take a Christmas basket to some needy family and keep in touch with the children during three months.

12. Do some service regularly for some cripple or shut-in for a month.

13. Do something courteous each day at school or at home.

14. Say only glad things about your playmates, never anything unkind.

To Grow

This means to do just as many kinds of things as you can, that will make you more useful in the world. To grow through stories, play, games, handwork, out-of-door knowledge and through cultivating good health habits every day.

Handwork

15. Make a small article that mother can use in the house.

16. Help make a doll house. This means cutting, pasting, sewing, driving nails, and perhaps painting the house.

17. Make furniture for the doll house.

18. Model dishes for the doll house, of clay.

19. Make a basket or other useful article.

20. Make an article and give it to someone who is ill.

21. Make an article (a little sewing box) out of a cigar box or other small box for yourself and keep it in order.

Dramatics

22. Dramatize (act out) ten of the Nursery Rhymes.

23. Dramatize three of the stories that have been told. Choose characters and plan the costumes.

24. Be able to tell five of the stories we have had, to a group of children, and tell how we can use the story every day.

25. Teach a group of children three of the games we have had.

26. Know and be able to tell a group how to dance five of the dances we have had.

27. Help to plan a party where all of the activities are led by someone of the group and the invitations and decorations planned by them.

Nature Lore

28. Know ten different kinds of trees, leaf and bark, and be able to write out the names.

29. Tell how the plants and vegetables go to sleep for the winter and how they wake up in the spring.

30. Tell how five animals or fishes prepare for winter.

31. Write a little story or poem about something in nature.

32. Select and tell a little story about the flowers.

33. Select and tell an animal story.

34. Select and tell a fairy story.

Scrap Books

35. Keep a Memory Book.

Health and Out-of-Doors

36. Know six of the Health Jingles we have had, and live them every day.

37. Write five good Health Jingles.
38. Know and recognize the trails in the snow of a dog, a cat, and a rabbit.
39. Hoe a garden, plant and raise flowers and vegetables, and care for them.
40. Take a bouquet of flowers or some vegetables from your garden to someone each week for six weeks.

List of Stories

WORTH WHILE STORIES FOR EVERY DAY, by Lawton B. Evans.

1. *The Beautiful Hand.*
2. *The Boy Who Wanted to Play Always.*
3. *Ceres and Her Daughter.*
4. *Cinderella.*
5. *Columbus.*
6. *Dorothy's Dream of Happiness.*
7. *How Jack Came to Have a Window Box.*
8. *The Lame Prince.*
9. *Thanksgiving.*
10. *Pippa Passes.*
11. *The Birth of Jesus.*——Milton Bradley & Co. $1.75.

Games

Three Old Stones. Three players are asleep at center, other players steal close to them and touch them, and the old stones become alive and see how many they can catch. Those caught become old stones.

The Farmer and Pumpkins. The players are in rows. Each row has a farmer. The farmer taps a pumpkin (a child in his row); if it is ripe, he takes it to the barn (takes hands of child and pulls him along) —the child walks with knees bent. The farmer who gets all his pumpkins in the barn first wins.

Old Witch and Fairies. Three or four children are the Old Witches, and the others are Fairies. The Fairies hide behind posts, trees, or in corners while the Old Witches sleep. The Witches wake up and go to hunt the Fairies. They touch several, who come under the Witches' spell and follow. Each Witch gives them something funny to do and brings them back to her camp. She waves her arms over them; they sit down and sit perfectly still. When all are brought in, the Old Witches wave their arms again, and the children jump up and skip home.

Farmer and Turkeys: Players are in two lines, facing a common center. They are each given a name, as Turkey, Duck, Goose, etc., until everyone has a name. The farmer stands in the center. He calls "Turkey" and all those on either side who are turkeys run to the other side. The farmer tries to catch some. Any he catches become Farmers. The next time, he calls "Ducks" and the Ducks change. The next time "Geese," and so on until all are caught.

Statue Tag. This is like *Squat Tag,* except that the one who is It begins by showing a posture to be taken by the players. This may be any gymnastic position taken in any sport or occupation. To escape

tagging, the players may assume this position, but as in *Squat Tag,* each may do so but three times and then he may be tagged. The first one tagged is It and may set a new posture to be used by the group.

Japanese Tag. One player is chaser or It, and he tries to touch or tag all of the other players. The one tagged then becomes chaser. In this form of the game, however, whenever a player is touched or tagged, he must place his left hand on the spot touched, whether it be his back, knee, elbow, ankle or other part of his body, and in that position, he must chase the other players. He is relieved of this position only when he succeeds in tagging someone else. As in other tag games where there are large numbers of players, several players may take the part of the tagger or It at the same time.

Note: See Bibliographies at end of Chapters Two and Three for Stories, Handicraft, Games, Dances, and Plays for these groups.

The rest of the Year's Program may be planned according to seasons and the interests of the group, as: Handcraft, Plays, Hikes in the Spring, Bird Study.

PROGRAMS FOR GIRLS FROM 12 TO 16

There are four National Organizations that serve girls of these ages:

The Campfire Girls of America, 41 Union Square, New York City.

The Girl Scouts, 670 Lexington Avenue, New York City.

The Girl Reserves, Y. W. C. A., 600 Lexington Avenue, New York City.

The Woodcraft League of America, Grand Central Terminal, New York City, also the Department of Agriculture, Washington, D. C.

There are also many Girls' Clubs in High Schools and Community Centers that develop their own programs.

One such club has had these subjects for a year: The Girl and Her Friends; The Girl and Her Work; The Girl and Her Play; The Girl and Her Health; The Girl and the Things in Nature which Interest Her; The Girl and Her Books; The Girl and Her Plans for the Future.

These programs were planned and carried forward by the girls, with the guidance of the Dean of Girls.

The programs included:

Talks, by Outside Friends especially interested in the subject; Plays; Exhibits; Parties; Handwork; Music; Stories; Hikes.

The programs were developed through discussions.

Competitions between clubs: Working for points in Athletics; Working for points in Games; Working for points in Folk Dancing; Working for points in Health Habits.

PROGRAMS FOR BOYS FROM 12 TO 16

There are National Organizations serving Groups of Boys also:

The Boy Scouts of America, 2 Park Avenue, New York City.

The Boys' Club Federation, 420 Lexington Avenue, New York City.

Y. M. C. A., 420 Lexington Avenue, New York City.

Woodcraft League of America, Grand Central Terminal, New York City.

Department of Agriculture, Washington, D. C.

There are also many Clubs of Boys in High Schools and Community Centers who develop their own programs independently. I know of one which is developed along the general lines suggested for the girls. It was built around "What the Boys Wanted to Do" and the subjects for the different months were: The Boy and His Friends; The Boy and His Work; The Boy and His Health; The Boy and His Play; The Boy and His Inventions; The Boy and His Books; The Boy and His Future.

These were under the general direction of the Dean of the Boys.

BIBLIOGRAPHY

PUBLISHER'S NOTE
ON
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The royalty to be paid to the publisher unless otherwise stated.

I. Ten Books for Leaders of Boys' Clubs

AMERICAN BOYS' BOOK OF SIGNS, SIGNALS AND SYMBOLS, by Dan Beard.——*J. B. Lippincott Co. $3.00.*

BOYS' CLUBS, by Charles S. Bernheimer and Jacob Cohen.——*Baker and Taylor Co. $1.35.*

BOYS' AND GIRLS' CLUB. A selected Bibliography.——*Russell Sage Foundation Library Bulletin August, 1923. 10 cents.*

BOYS' WEEK, by Roger H. Motten. A new Chapter in Civics. In *The Rotarian, July, 1924.*

FIRST PRINCIPLES OF BOYS' CLUB LEADERSHIP, by C. E. Ford.——*Baker and Taylor Co. 60 cents.*

HAND BOOK FOR SCOUTMASTERS, by Scouts of America.——*Boy Scouts of America. $1.00.*

LITTLE LOOSE LEAF LIBRARY. For Boys' Workers everywhere. A 20 volume library. Includes:

Games, Songs and Stunts for Boy Groups. 50 cents.

Stories for the Campfire. 40 cents.

Father and Son Observance Manual. (Especially good for father and son week). *40 cents.*

Club Hand Craft Projects in Leather. 40 cents.
And many other good things.——*Frank H. Cheley, 601 Steele St., Denver, Col.*

RECREATIONAL LEADERSHIP OF BOYS, by William R. LaPorte.——*Methodist Book Concern. 75 cents.*

SAY DAD! CHUMMY TALKS BETWEEN FATHER AND SON, by Wallace D. Vincent. ——*F. H. Revell Co. $1.50.*

THE PINE TREE PATROL, by James A. Wilder. A system of orderly camping for Boy Scouts.——*Boy Scouts of America. $1.75.*

II. Ten Books for the Boys

BOY SCOUT ENTERTAINMENTS, by Clifton Lisle. Gives material for shows and programs.——*Penn Publishing Co. 40 cents.*

CARPENTRY AND MECHANICS FOR BOYS, by Neely A. Hall.——*Lothrop, Lee and Shepherd Co. $2.50.*

CONSTRUCTION AND FLYING OF KITES, by Clarence M. Meller.——*Manual Arts Press. 35 cents.*

HANDBOOK FOR BOYS.——*Boy Scouts of America. 40 cents.*

HARPER'S AIRCRAFT BOOK FOR BOYS, by E. E. Verrill.——*Harper and Brothers. $1.50.*

HOME MADE GAMES AND GAME EQUIPMENT, by Neely A. Hall.——*Lothrop, Lee and Shepherd Co. $2.50.*

HOME HANDYCRAFT FOR BOYS, by Neely A. Hall. Some of the subjects: A radio set. A Toy water motor. An enlarging camera, lamps and lamp shades. ——*Lothrop, Lee and Shepherd Co. $2.00.*

INDIAN SCOUT TALKS, by Charles A. Eastman. Describes Indian methods of camping, canoeing and other sports.

KITECRAFT AND KITE TOURNAMENTS, by Charles M. Miller.——*Manual Arts Press. $2.00.*

THREE HUNDRED THINGS A BRIGHT BOY CAN DO.——*J. B. Lippincott Co. $1.75.*

For other books, see Chapter Two.

Also see Recreation Bibliography in Appendix.

III. Plays for Boys' Clubs Anywhere. Scout Groups, in Schools, in Camp, on Playgrounds

Allison's Lad, by Beulah Marie Dix. 1 act. 16 boys, high-school age. Time of 1648. An English Scene. Play shows fine idealism and dramatic strength. In ALLISON'S LAD AND OTHER MARTIAL INTERLUDES.——*Henry Holt and Co. $1.75.*

BOY SCOUT HERO, THE, by Edwin Puller. A Comedy-Drama in 2 acts. 17 boys. Plays 1½ hours. Experiences of a Troop on their annual camping tour. One boy becomes an Eagle Scout.——*Walter H. Baker Co. 25 cents.*

BOY SCOUTS, THE, by Walter Ben Hare. 3 acts. 20 boys. Plays 2 hours. Shows Scout motives, practices and ideals.——*Walter H. Baker Co. 35 cents.*

BOY SCOUT'S GOOD TURN, THE. Comedy-Drama in 3 acts. Shows typical scout activities and camp life. Written by an Assistant Scoutmaster.——*Walter H. Baker Co. 25 cents.*

Captain of the Gate, The, by Beulah Marie Dix. For 6 boys of high-school age. A play of Cromwell's time. Very strong. In ALLISON'S LAD AND OTHER MARTIAL INTERLUDES.——*Henry Holt & Co. $1.75.*

COUNTRY BOY SCOUT, A, by Walter Ben Hare. Comedy-Drama in 3 acts. 14 boys, 2 hours. Songs, drills, aims and mottos.——*Walter H. Baker Co. 25 cents.*

DISCOVERY, THE, by Hermon Ould. An episode in the life of Columbus. 7 boys. Costumes 15th Century. Plays 40 minutes. A stirring episode laid aboard Columbus Flag ship.——*Samuel French. $2.43.* (*Royalty, $5.00.*)

FINGERS. A play of boy life. 4 acts. By the Staff of the Big Brother Movement. Story of a group of real boys whose club is the means of developing self-respect, generosity and manhood. 15 boys. Plays 1½ hours.——*Samuel French. 30 cents.*

HONOR OF A SCOUT, THE, by J. C. McMullen. 11 boys, plays 45 minutes. Scene, a camp in the mountains. The fundamentals of the organization are brought out in the play.——*Walter H. Baker Co. 25 cents.*

MAKING OF LARRY, THE. A Boy Scout play in 2 scenes. Plays 30 minutes. An attractive play for camp or for a social meeting.——*Samuel French. 30 cents.*

MILLIONAIRE JANITOR, THE, by Seymour S. Tibbals. 2 acts. 8 or more boys. For boy's school, class day or club program. Opportunity to introduce choruses. Plays 40 minutes.——*Walter H. Baker Co. 35 cents.*

MR. FOX, by Clemence Dane. 11 boys, 3 girls. Plays 25 minutes. A very funny play of the burlesque type for a large cast of boys.——*Samuel French. 30 cents.*

SAUSAGE, THE, by Ronald Gow. For 3 boys. Peasant costumes. Plays 20 minutes. Charming play, founded on an old European Folk Tale.——*Samuel French. 30 cents.*

TEN BOYS' FARCES. This collection was largely written by boys in the Columbia Park Boys' Club of San Francisco. Includes among others: *Ding-a-Ling,* 6 boys; *The Last Rehearsal,* 6 boys; *Rosie, the Girl from Paris,* 9 boys; *The Teacher's Pet,* 7 boys; *Lost But Found,* 8 boys.——*Walter H. Baker Co. 40 cents.*

TEN PLAYS FOR BOYS. A collection, including: *The Freedom of the Press,* 8 boys; *My Uncle the Captain,* 6 boys; *New Broom Sweeps Clean,* 6 boys, *Hypnotism,* 5 boys and others.——*Walter H. Baker Co. 40 cents.*

UP CÆSAR'S CREEK, by Seymour S. Tibbals. These are real boys and their experiences while camping up Cæsar's Creek. Closes with a Minstrel Show in Camp.——*Walter H. Baker Co. 35 cents.*

IV. Ten Books for Leaders of Girls' Clubs

BOOK OF AQUATICS, by American Red Cross Life Saving Service and Marjorie Camp.——*Campfire Girls, Inc. 35 cents.*

CAMPFIRE MANUAL. Compiled by Rowe Wright.——*Campfire Girls, Inc. 50 cents.*

HANDBOOK FOR LEADERS, by Rowe Wright.——*Campfire Girls, Inc. $1.00.*

GIRLS' CLUBS, by Helen J. Ferris. A complete handbook for girl club leaders. ——*E. P. Dutton & Co. $2.00.*

GIRL SCOUT GAME BOOK.——*Girl Scouts, Inc. 50 cents.*

GIRL SCOUT SONGS.——*Girl Scouts, Inc. 50 cents.*

HANDBOOK. OFFICIAL MANUAL OF GIRL SCOUTING.——*Girl Scouts, Inc. 80 cents.*

GIRL RESERVE MOVEMENTS. A manual for advisors.——*The Woman's Press. $2.00.*

HANDBOOK FOR ADVISERS IN GRADE AND JUNIOR HIGH SCHOOLS. (In preparation.) ——*The Woman's Press.*

GIRLHOOD AND CHARACTER, by Mary E. Moxcey.——*Methodist Book Concern. $2.00.*

V. Ten Books for the Girls

ADVENTURE BOOK FOR YOUNGER GIRLS. For Grade and Junior High School. ——*The Woman's Press. 25 cents.*

DENNISON'S INSTRUCTION BOOKS. How to make Paper Costumes. How to make Crêpe Paper Flowers. How to decorate Booths, Halls, etc. Weaving with Paper Rope.——*Dennison Manufacturing Co. 10 cents each.*

GARDENING FOR LITTLE GIRLS, by Olive Hyde Foster.——*Duffield & Co. $1.25.*

GOOD TIMES FOR GIRLS, by Mary E. Moxcey. For entertainments and socials. ——*Methodist Book Concern. 60 cents.*

A HUNDRED THINGS A GIRL CAN MAKE, by Bonnie E. Snow, and Hugo B. Froehlich.——*J. B. Lippincott Co. $2.50.*

LET'S PLAY, by Edna Geister. A book of games for children.——*Doubleday, Doran & Co. $1.25.*

MY CHILDREN'S BOOKS AND GAMES. A series of two dozen books, instructive and entertaining. Including: Painting and Drawing Books, Shadow Picture Books, Cut Outs, Bible Stories, Fairy Stories, etc.—*Noble and Noble.* (Descriptive catalogue sent by publishers.)

THE GIRL GUIDE'S BOOK, by M. C. Carey. Includes all sorts of outdoor lore; photography, lantern slides, camp cookery, sports, short stories, short plays.——*F. A. Stokes Co. $2.50.*

THREE HUNDRED AND ONE BRIGHT THINGS A GIRL CAN DO, by Jean Stewart. ——*J. B. Lippincott Co. $1.75.*

WHAT SHALL WE DO NOW? by Dorothy Canfield and Others. Over 500 games and occupations.——*F. A. Stokes Co. $2.00.*

VI. Plays for Girls' Clubs. Campfire, Girl Scout, Reserves, Other Clubs, For Wintertime, For Camptime

SIX CUPS OF CHOCOLATE. 1 act. 6 girls. Plays 20 minutes. A bright little trifle. ——*Samuel French. 25 cents.*

Birthday Ball, The, by Marjorie Woods. Comedy. 5 girls, 1 boy. Costumes, American Colonial. A charming play for Washington's Birthday. In WHY WE CELEBRATE.——*Samuel French. $1.60. Also published separately. 30 cents.*

BOASTFUL BUNNY, by Arthur Henry and Dorothy Henry Van Auken. 2 boys, 4 girls. Plays 20 minutes. A play for *Safety Week.* (4th, 5th, 6th Grades.) ——*Samuel French. 30 cents.*

BROWNIE'S DREAM, THE, by Virginia Park Matthias. For Brownies or Girl Scouts. 3 boys, 19 girls. Costumes Mother Goose. Plays 30 minutes.—— *Samuel French. 30 cents.*

CALL OF WOHELO, THE, Comedy-Drama. In 3 acts. For ten Campfire Girls. A camp misfit becomes an enthusiastic worker.——*Walter H. Baker Co. 25 cents.*

CAMPFIRE GIRLS, THE. Comedy. 4 acts. 15 girls, and 7 children who do not speak. Costumes modern and Indian. A good play for teaching campfire principles.——*Walter H. Baker Co. 35 cents.*

CAMP FIDELITY GIRLS, by Edith Lowell. 4 acts. 11 boys, 11 girls. 2 interiors. A jolly party of girls at an old time farm house.——*Walter H. Baker Co. 35 cents.*

CONVERTING MRS. NOSHUNS. In a prologue and 2 acts. Story of a mother who was opposed to her daughters joining the Girl Scouts. The play teaches a good lesson.——*Samuel French. 30 cents.*

EAGLE'S FEATHER, THE, by Arthur Henry and Dorothy Henry Van Auken. 4 girls, 4 boys. Early American and Indian costumes. Plays 30 minutes. Combines History with Health.——*Samuel French. 30 cents.*

FAIRY WOODS, THE, by Irene Jean Crandall. In a prologue and 2 acts. A poetic play. 10 characters. A lovely outdoor play for all ages.—— *Samuel French. 30 cents.*

FUN ENOUGH TO GO AROUND. Comedy. 3 acts. 9 girls; a woodsy scene. Woven into this little play are the songs and sentiments of Campfire.——*Walter H. Baker Co. 35 cents.*

GIRLS OF GLEN WILLOW, by Elsie Duncan Yale. 2 scenes. 7 girls. Plays 30 minutes. Story of girls in Camp at Glen Willow.——*Edgar S. Werner. 25 cents.*

God Pan Forgotten, by John Farrar. A fantasy. Youth still loves in the world. In MAGIC SEA SHELLS AND OTHER PLAYS.——*Doubleday, Doran & Co. $1.50.*

I GRANT YOU THREE WISHES, by G. R. Brigham. Any number of girls from 4 to 14. 4 scenes. Plays 40 minutes. Have you had your three wishes? ——*Walter H. Baker Co. 25 cents.*

HAPPY BIRTHDAY, by Arthur Henry and Dorothy Henry Van Auken. 9 characters. Modern costumes, and fantastic. Plays 20 minutes. Teaches value of character, diet, sunshine, etc.——*Samuel French. 30 cents.*

Heat Waves, by Marjorie Woods. 2 acts. A Midsummer play. 3 boys, 3 girls, 2 children. Full of good comedy, gentle though amusing satire. In WHY WE CELEBRATE.——*Samuel French. $1.60.*

IN A GARDEN, by Iva B. Kempshall. A fairy play in 2 acts. Bobby's sojourn in Fairyland reveals the truth of fairy things. Good for May Day.—— *Samuel French. 30 cents.*

LAW OF THE TRIBE, THE. An Indian Play in three acts. Introducing music and ceremonials characteristic of the Campfire Girls.——*Walter H. Baker Co. 25 cents.*

MARCH OF THE WORDS, THE, by Kerry Conway. In 2 acts. 12 or more characters. Plays 40 minutes. A good play for Better Speech Week.——*Samuel French. 30 cents.*

MIDSUMMER DAY ON THE MOUNTAIN. 2 acts. 5 boys, 10 girls. Teaches a love of the out of doors, and gives a glimpse of Fairyland.——*Walter H. Baker Co. 25 cents.*

MOUSETRAP, THE, by W. D. Howells. 1 boy, 6 girls. Plays 45 minutes. One of the funniest of Howell's farces. For older girls.——*Samuel French. 35 cents.*

NEW NAMES FOR OLD, by Alice V. Carey. A Safety First Play. 8 boys, 6 girls. Plays 40 minutes. Reckless Bob and Fanny Foolish and others teach us lessons.——*Samuel French. 30 cents.*

ORIGINAL TWO-BITS, by H. M. Robinson. Two episodes. 7 girls. About girls in camp, and their visitors.——*Walter H. Baker Co. 25 cents.*

OUR AUNT FROM CALIFORNIA, by Madeline Demerest Barnum. A farce. Plays 35 minutes. Exceedingly funny.——*Samuel French. 30 cents.*

PROTEST OF THE TREES, THE. and FLOSSIE'S ALPHABET LESSON. Two Bluebird plays. 8 girls. Plays 10 minutes, each. Each one teaches a good lesson.—— *Walter H. Baker Co. 35 cents.*

ROYAL GIRL SCOUT, A, by Margaret Sharpe. 7 characters and extras. Plays 40 minutes. A play of delightful contrasts.——*Walter H. Baker Co. 25 cents.*

TED'S CHUMS, by Elizabeth H. Wyman. Comedy. Especially designed for Girl Scouts. 9 girls, 4 boys. Colonial Costumes. Plays 35 minutes.——*Samuel French. 30 cents.*

TICKETS, PLEASE! by Irving Dale. 4 girls. Plays 30 minutes. An unimportant but amusing bit of a play about buying theatre tickets.——*Walter H. Baker Co. 25 cents.*

TRUTH ABOUT JANE, THE, by A. C. Thompson. 7 girls. Plays 25 minutes. Doing justice to the athletic girl.——*Walter H. Baker Co. 25 cents.*

WATER BABIES, by Lucy Chater. 3 boys, 7 girls. Fancy costumes. Plays 30 minutes. One of the best dramatizations of Kingsley's famous classic.—— *Samuel French. 50 cents.*

WHEN ROMANCE LIVED, by Maude Bass Brown. A fantasy. 5 girls, 1 boy. Plays 25 minutes. Four school girls who are studying *Miles Standish* are suddenly confronted by the characters.——*Samuel French. 30 cents.*

WHO'S TO WIN HIM? by Thomas J. Williams. Comedietta. 3 boys, 5 girls. Plays 50 minutes. Garden scene. A very lively little play.——*Samuel French. 25 cents.*

YO-CHE-TA, by Helen P. Kane. 5 characters. A bit of Indian history which shows that An Indian cannot forget.——*Samuel French. 30 cents.*

ANY GIRL AND HER SEARCH FOR THE BEAUTIFUL, by Nina B. Lamkin. A Masque of the Campfire. Introduces the craftsmen of Nature, Health, Camp, Hand, Home, Business and Citizenship, and the Wood Gatherer, a Fire Maker, and a Torch Bearer. A beautiful interpretation of Campfire. In manuscript form only.——*Address the author. 15 Jacobus Place. New York.* (*Play with Royalty $5.00.*)

BACK TO THE SCHOOL, by H. M. Paul. 7 girls. Plays 30 minutes. A situation of a clever teacher who understands school girls.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

FAIRY GRASSHOPPER, THE, by Alice Halsey. 15 characters, including animals and extras. Fantastic costumes. Plays 35 minutes. A delightful combination of fairy, realistic and dramatic play.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

PAN PIPES, by Constance Wilcox. A woodland play. 2 girls, 2 boys. Fantastic costumes. Plays 30 minutes. A very effective play for indoors or outdoors. *Samuel French. 30 cents.* (*Royalty $5.00.*)

PRINCESS IN THE FAIRY TALE, THE, by Constance Wilcox. A poetic comedy. 4 boys, 3 girls. A fairy fantasy for young people.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

UNDER THE GREENWOOD TREE, by Major Philip Trevor. A pastoral play. 2 boys, 5 girls. For older girls. Garden scene.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Legend of St. Nicholas, A, by Beulah Marie Dix. 4 acts. 10 boys, 2 girls. A quaint story of the children's famous saint. In A LEGEND OF ST. NICHOLAS AND OTHER PLAYS.——*Samuel French. $1.60.* (*Royalty $10.00.*)

Prince Who Was a Piper, The, by Harold Brighouse. Comedy. 5 boys, 5 girls. Plays 40 minutes. For older girls. The story of a prince who is a great musician. Good for Musical Clubs. In OPEN AIR PLAYS.——*Samuel French. $1.60.* (*Royalty $10.00*)

VII. Ten Good Books for Both Boy and Girl Leaders. In Camp, Playground, Club, or School

THE BOOK OF WOODCRAFT, by Ernest Seton Thompson. Principles of Scouting, honors, degrees, songs, dances, ceremonies, programs.——*Doubleday, Doran & Co. $2.00.*

CAMP PROGRAM MAKING, by Mrs. Edward Gulick. For Girls. By L. L. McDonald. For boys.——*The Playground, Vol. 19, p. 85–90, May 1925.*

CLUBS. MAKING AND MANAGEMENT, by Renee B. Stone.——*Rand McNally & Co. $1.50.*

EXTRA-CURRICULAR ACTIVITIES IN THE SCHOOLS, by H. C. McKown. Full of practical suggestions.——*The Macmillan Co. $3.00.*

HANDBOOK FOR ADVISORS. In Grade 7 Junior High Schools.——*The Woman's Press.* (*In preparation.*)

HANDBOOK OF THE OUTDOORS, by E. A. Brooks.——*Doubleday Doran & Co. $2.00.*

HANDBOOK OF EXTRA-CURRICULAR ACTIVITIES in the High School, by Harold D. Meyer. Covers all types of activities such as Clubs, Dramatics, Athletics, Social Functions.——*A. S. Barnes & Co. $4.00.*

LITTLE NATURE LIBRARY. Four volumes, treating of Birds, Flowers, Trees and Butterflies.——*Doubleday, Doran & Co. $7.50.*

NATURE TRAILS. An experiment in Out-Door Education.——*American Museum of Natural History, N. Y. Misc. Pub. No. 21. 10 cents.*

* THE WOODCRAFT LEAGUE OF AMERICA, INC., has the following divisions:
Publications:
Big Lodge of Woodcraft League for Boys 12 to 18.
Big Lodge of Woodcraft League for Girls 12 to 18.

Little Lodge for Children under 12.
Adult Lodge for Men and Women over 18.
Sun Lodge for Men and Women 21 and over.
Family Lodge for the Entire Family.
The Birchbark Roll, the official Woodcraft Manual for all over 12. $1.75.
The Scroll of the Little Lodge, Manual for those under 12. 25 cents.
Special Programs for the Family Lodge, both Manual and programs with annual membership fee. $5.00.

* Other National Organizations also publish monthly magazines.

Note:

See Other Bibliographies in this Book.
See Chapters on
Programs for Boys and Girls.
Holidays and Special Days.
Costumes.
Lighting.

QUOTATIONS

The following short quotations will be of help in making up programs for boys' and girls' clubs.

Who brings sunshine into the life of another,
Has sunshine in his own.

—David Starr Jordan

Life is an arrow—therefore you must know
What mark to aim at, how to use the bow.
Then draw it to the head, and let it go.

—Henry van Dyke

"Speak a shade more kindly than the year before
Pray a little oftener, love a little more."

Greatness comes only to those who seek—
Not how to avoid obstacles, but how to overcome them.

—Theodore Roosevelt

To cultivate kindness is a great part of the business of life.
Anger drives the mind indoors, and bolts the door.

—Plutarch

Two it takes to make a quarrel—one can always end it.

—Spanish proverb

Be sure to see with your own eyes, and hear with your own ears.

—Old proverb

"Success in life is not so much a matter of talent or opportunity, as of concentration, perseverance and happiness."

"When a man is wrapped up in himself, the package is pretty small."

"Modesty is the highest ornament of a woman,
Through every stage of her life."

"Half trying is the secret of many a failure."

Our character is our will—what we will, we are.

—Manning

Then shall I cheerful greet the laboring hours
And cheerful turn, when the long shadows fall
At eventide, to play and love and rest,
Because I know, for me, my work is best.

—Henry van Dyke

Even in ordinary life, the unselfish people are the happiest. Those who work to make others happy and who forget themselves. The dissatisfied people are those who are seeking happiness for themselves.

—Mrs. Besant

A kindly deed is a little deed
That grows through all unseen,
And lo, when none do look thereon
Anew it springeth green.

—Japp

Art little? Do thy little well, and for thy comfort know
Great men can do their greatest work, no better than just so.

—Goethe

Did somebody give you a pat on the back?
Pass it on!
If it heightens your courage or lightens your pack,
Pass it on!

—Edmund Vance Cook

It is not in a man's creed, but in his deeds,
Not in his knowledge, but in his wisdom,
Not in his power, but in his sympathy
That there lies the essence of what is good
And what will last in human life.

—Powell

Fearless minds climb soonest into crowns.

—Shakespeare

It is not the leap at the first, but the steady going on that gets there.

—John Wanamaker

"One who sows courtesy reaps friendship, and one who plants kindness, gathers love."

Chapter Twelve

CLUBS FOR OLDER ONES

CLUB PROGRAMS FOR JUNIOR WOMEN'S CLUBS

THESE are suggestions for study clubs. The material may extend over a year or a five-year period, dependent upon the detail of its development.

These programs were planned in answer to a request from a Chairman of Junior Work in the National Federation of Women's Clubs.

The reference material can be easily located in any library. Material for games and programs will be found in this book.

I. TODAY AND ITS INTERESTS IN YOUR COMMUNITY

These programs should cover cultural, civic, business and industrial problems.

1. Excursions

To the Library, Art Institute, Museum, a Great Industry, Places of Historical Interest. With illustrated talks by someone who knows the subject. (A Committee on Excursions plans these, and one or more out of the group give their services to take a number of children over the same journey at another time.)

2. A Study of Community Affairs in Your City, County and State

Politics, Schools, Playground, Neighborhood Conditions, Health Conditions, Industrial Conditions. What are the needs, and what can you, as a group, do to help? A little of many selves given to a group leadership means a great service to:

a. A Group of Foreign Mothers who do not know that they can have English and Sewing by registering at the school or in a private group.
b. A Group of Girls in Industry who want some social life.
c. A Group of Girls who would like to go to some place of interest each week.
d. A Group of Girls who want to form a Club and need the contacts, which one of your group, as their leader, could bring to them. One hour, once a week.

e. A Group of Small Girls who want a Club where they can play games, dance, create story plays, etc.

f. A Group of Young Women who would like to entertain their gentlemen friends with a nicely arranged and chaperoned card and dancing party; later with other parties where music and indoor games make up the program.

(A Committee on Girls' Work, coöperating with the Industrial Plants, Y. W. C. A. and Recreation Commissions, will plan these.)

3. Make Possible a Summer Camp

To be within the reach of a special group of handicapped or underprivileged girls. Carry this over as a project for the winter club work.

4. Interest in the City Beautiful

Help to sponsor a program for Arbor Day and other Special Days. Choose some civic project to which you will give definite help.

5. A Series of Practical Talks

By worth-while people in your community. A Dentist—a Doctor—a Banker—a Politician—a Recreation Leader—a City Nurse—a Fireman—a Policeman—a Postman—a Man in Industry.

II. LITERATURE AND HISTORY IN ATTRACTIVE PROGRAMS

Journeys to the Homes of the Great

1. Famous Women

Elizabeth Browning, Madame Guyon, Christina Rossetti, Rosa Bonheur, George Eliot, and later ones. What did they do for their period and for all periods?

2. Famous Men

Carlyle, Ruskin, Gladstone, Shakespeare, Edison, Ghandi, Henry Ford. Their contributions to the world.

3. Artists

Raphael, Correggio, Corot, Whistler, Millais and Millet. Their art in relation to the art of their day and to all art which has come after them. Reproduction in tableaux of some of the famous pictures, as *Spring and Ophelia, The Minuet, Portia,* by Millais. A visit to a public or private gallery.

4. Scientists

Newton, Galileo, Huxley, Fiske, Alfred Russel Wallace, Darwin. Science and its relation to modern Industry.

5. Orators

Mark Antony, Patrick Henry, Martin Luther, Wendell Phillips, Henry Ward Beecher, Theodore Roosevelt, Woodrow Wilson. Lessons from life, illumined by these men.

6. Business Men

John J. Astor, Andrew Carnegie, James J. Hill. Business vision and its application today.

7. Great Teachers

Moses, Confucius, Plato, Froebel. Relation to Education and Religion of today. Later educators: Dewey, Thorndike, William Lyon Phelps, and others. The new ways in education today. Guide the group to the standards you may have in mind for the members and lead them in the development of the things they want to do.

8. English Authors

Tennyson, Burns, Samuel Johnson. Something from their works, with music and dances of the period. In reviewing Johnson, study something of the early stage. Present one of the Masques written by him, as, *Pan's Anniversary,* which is dramatic and very beautiful.

9. Great Lovers

Robert Louis Stevenson and Fanny Osbourne, Dante and Beatrice, Lord Nelson and Lady Hamilton. Present poems and prose from their works. The poems can be read, pantomimed, or sung.

10. Great Statesmen

Washington, Jefferson, Webster, Franklin. Dramatic scenes in their lives and the life of our nation during that period. Study of the Yale University historical films available. Bring one or more of these to your community, as, *The Declaration of Independence* and *The Dramatic Life of Abraham Lincoln.*

The two best references that I know of for this second series of suggestions on Literature and History are: *The World Book,* in 10 volumes; *Organized Knowledge in Story and Picture,*[1] a set of encyclopedias arranged in project method form; *Little Journeys,*[2] by Elbert Hubbard in 14 volumes. These should be available at any library.

III. MUSIC

1. Musicians

Wagner, Chopin, Schumann, Mendelssohn, Mozart. Their lives, illustrations from their works. Interpretations of some numbers through the dance, as, Mendelssohn's *Spring Song,* and Mozart's *Minuet from Don Juan.*

2. Folk Music

Of the Nations, and the Folk Dances and their significance in Village Life. These make most attractive programs.

[1] W. F. Quarrie & Co., Chicago, Ill.
[2] W. H. Wise & Co., New York and Chicago.

3. Foster some Project in Community Music

A Christmas Vesper Service for Mothers and Daughters. *A Music Memory Contest, Children's Chorus, Orchestra, Ukelele Club, Community Chorus.* Open these to anyone in the community who is interested.

References:

FOLK FESTIVALS AND THE FOREIGN COMMUNITY, by Gladys Spicer.——*The Woman's Press, $1.00.*
FOLK SONGS OF MANY PEOPLES, by Botsford. Vols. I & II.——*The Woman's Press. $3.50.*
SHAKESPEARIAN SONGS for each Shakespearian play.——*Samuel French. These vary in price from 30 cents to $1.80.*
DANCES OF THE PEOPLE, by Elizabeth Burchenal.——*G. Schirmer, Inc. $1.50.*
THE FOLK DANCE BOOK, by C. Ward Crampton.——*A. S. Barnes and Co. $2.40.*
THE LURE OF MUSIC, by Olin Downes.——*Harper and Brothers. $2.00.*

IV. DRAMA

1. Drama and Dramatics

Of different countries, with the study of the stage of that country or period, and a presentation of one of the best plays.

2. The Little Theatre and its Development

Community Players Groups. Where are some of them? What plays have they presented? Give a series of good plays, open to the community.

3. Encourage Play Writing

BIBLIOGRAPHY ON THE STUDY OF THE DRAMA [3]

A STUDY OF THE MODERN DRAMA, by Barrett H. Clark.——*D. Appleton Co. $3.50.*
OUR IRISH THEATRE, by Lady Gregory.——*G. P. Putnam's Sons. $2.00.*
HOW TO PRODUCE AMATEUR PLAYS, by Barrett H. Clark.——*Little, Brown & Co. $2.00.*
CHOOSING A PLAY, by Gertrude Johnson.——*Century Co. $1.35.*
PRACTICAL STAGE DIRECTING FOR AMATEURS, by Emerson Taylor.——*E. P. Dutton & Co. $2.00.*
PRODUCING IN LITTLE THEATRES, by Clarence Stratton.——*Henry Holt & Co. $3.00.*
MAKING THE LITTLE THEATRE PAY, by Oliver Hinsdell.——*Samuel French. $1.60.*
HOW YOU CAN WRITE PLAYS, by Mark Swan.——*Samuel French. $2.85.*
ONE ACT PLAYS FOR STAGE AND STUDY. 1st, 2nd, 3rd and 4th Series.——*Samuel French. $3.15 each.*

The Drama League of America (59 East Van Buren St. Chicago, Ill.), will furnish you with Courses in the Study of the Drama, for a nominal sum.

See *Play* Bibliographies throughout this book.

4. A Playgoing Committee

It is quite worth while to have a Playgoing Committee, whose members will inform you of coming productions, secure a copy for reading before, and lead the criticism after, you have been to the play.

[3] See other Play Bibliographies throughout this book.

V. HANDCRAFT

Beautifying the Home. Study of Color and its relation to Art and Psychology: Art Fiber Cord Work; Reed and Raffia; Tie and Dye; Costuming; Leather Tooling; Luster Painting; Millinery; Sewing; Decoration.

Give some part of what you have learned to a group of girls who are interested in Handcraft.

References:

See Chapter on *Costuming.*

COLOR AND COMFORT IN DECORATION, by John Gloog.——*Frederick A. Stokes. $3.00.*

BOOKLETS ON HANDWORK.——*Dennison Manufacturing Co. 10 cents each.*

THE LANGUAGE OF COLOR, by M. Luckiesh.——*Dodd, Mead & Co. $2.50.*

VI. RECREATION

All that has gone before is Recreation if it is something which the group wanted to do, but Physical Recreation can also be developed in many forms:

Swimming Classes: Water Games—Contests.

Gymnasium Classes: Games—Dancing.

Sports: Team Games and Athletics.

Leagues, Tournaments, Contests.

See Chapter Eight, Programs for Women's Organizations, and Appendix VII, Recreation Bibliography.

VII. GIRLS' CLUB WORK

As a club, try to have as part of your program a definite interest in Younger Girls' Clubs; Reserves, Scouts, Campfire, or other Clubs. Give some leaders from your group. Give of yourselves, not as a duty but rather as a privilege. You will receive more than you give, and girls need and want what you have for them.

See Chapter Eleven, Clubs for Younger Ones.

VIII. SOCIAL RECREATION

Social Recreation is a large factor in keeping the groups enthusiastic about their program. Here are suggested names for purely social meetings, or for meetings in which social recreation has a part with music and drama. The following suggestions are well suited to neighborhood groups:

What Shall We Do?

1. A Winter Night at Home

Pantomimes, Charades, Quiet Games,

2. A Club Birthday Party
Decorations, Stunts, Songs, Dancing.

3. A Shadow Party
Pantomime behind a sheet: Names of guests, Titles of Songs, Titles of Books, Poems, Stories. The audience can guess these as they are given.

4. A Game Evening
Games and Dancing.

5. Echoes of Yesterday
Old Songs, Stories, Dances, and a Play.

6. Scenes from Southern Days
Historic Pantomimes, Dances, Stories, Songs.

7. A Country Circus
Stunts of various kinds.

8. Interclub Contests
Evening of Comedy. Each group sends a certain number into each contest. A Burlesque Athletic Meet including Bundle Race, Cracker Eating Race, Clothes Pin Race, etc.

This book contains much material for group recreation.

PROGRAMS FOR BUSINESS OR INDUSTRIAL GIRLS' CLUB

Clubs of this kind are sponsored by the National Young Women's Christian Association. Many towns, however, lack the opportunities which this organization offers. Here are suggestions for building programs with these groups.

The members will tell of certain things they desire to do, and the leader will supply other suggestions, until the program satisfies the members.

The objectives of such a club are: Good Fun, Good Health, Leadership, Friendliness, Coöperation, Interesting things to do in leisure time, Service.

The Club will need a President, Vice-President, Secretary, Treasurer. It will need a few Committees: Program, Music, Social. And it will decide on name, colors, creed, time of meeting, dues, etc.

A Suggested Order of Program

Part 1

Let one member of the Music Committee be responsible for leading a song, a peppy one, a beautiful one, a funny one, or any one.

Reading. The President calls on some member who has prepared to do this. Read a few verses from the Bible or read a poem or quotation that fits into the general subject for the meeting.

A Song. Led by member of Music Committee.

Allow 5 to 8 minutes for Song and Reading.

Business. Old and new.

Stand up when you address the Chair and when you vote. Allow 10 to 15 minutes for business.

Part 2

Ask members to bring a one- or two-minute message to the club on some of the following subjects:

1. A Community current event worth reporting to the club.
2. A National current event worthy and interesting to the group. (From newspapers or magazines.)
3. Name of an Author of an interesting book to read. From any of these types of books: Fiction, Biography, Travel, Adventure, Inventions, Poetry, Short Talks, and Short Stories. The librarian will help you with selection of books.
4. A Health Habit worth cultivating. Why?
5. A Courtesy worth using every day.
6. The Birthday of a great person in history.
7. The best funny story that you have read or heard this week.
8. A message for the week, one that can be used all the week.
9. Report on a service which has been given by one of the club or some friend in the community. Do you know of anyone who is ill, lonesome, or discouraged? Can this group do something for him or her? A little note which can be written in three or four minutes helps a lot, sometimes.

The group might start a small library with books loaned by different members.

Here are some things to remember:

1. At least six or eight members should take part each night.
2. With the help of material in the library or easy to find elsewhere, it need not take more than 10 to 20 minutes for a member to get her part ready. Think about your part during the week, and let it be something that belongs to you that you are giving to the group. If it is a quotation, learn it.
3. Let me urge the President to make the meeting move fast, it's lots more fun.
4. Plan the programs at least two weeks ahead.
5. Take time in business meeting to give out the program for next meeting.
6. Do your part, and your club will be a success.

The following programs have been developed by a dozen Industrial and Business Girls' Clubs.

Program Plans

October—2nd Week

Subject: Friendliness.
Song.
Reading. John 15: 9–17.
Poem.

> Friendship is no plant of hasty growth.
> Though planted in Esteem's deep fixed soil,
> The gradual culture of Kind Intercourse,
> Must bring it to perfection.
>
> —Joanna Baillie

Song.
Business. Old and new.
Current Events.
Name of a good book.
A Health Habit worth cultivation.

Good Posture. Relation of posture to our health, our looks, our work, and our play. When we stand well, each organ of the body is in its right place where it can do its best work; then we feel better, we make a better impression on our business and our social friends, we wear our clothes better, and we have more pride in ourselves. The slouch never gets very far compared with the alert, businesslike, healthy girl who has ambitions and ideals which she wants to live up to.

Healthy bodies make possible strong and efficient minds.

When walking, point the toes straight ahead, lift the chest, let the back muscles be easy, not stiff. Try to touch the sky with your head.

Do These Every Day.

1. Move your arms in a big circle, forward, upward and backward, keeping chest up and running in place. 32 counts.
2. Clasp hands on top of head, pull down with arms and push up with head while you count 10. Do it again.
3. Bend knees, touch floor with hands, jump lightly, and clap hands over head. 32 counts.

A Courtesy. Proper ways of accepting an invitation to a dinner party.

A Great Birthday.
A Funny Story Told by One of the Club.
A Service Reported—A Service to Do.
A Message for the Week.

The girl whose tomorrows are always larger than her yesterdays, never grows old.

Select a Play to give at Thanksgiving Time.

See Thanksgiving Material in Chapter Thirteen.

Play a Game—Parcel Post.

Place your chairs in a circle. Have one less chair than players, the extra player stands in the center. The leader names ten cities, as: New York, Chicago, Boston, etc. Each player chooses one city. The leader calls: "This package goes from Chicago to Boston via New York." All who have these names change places, and the middle one tries to get a seat. Extra one in center continues. When the leader says: "This package goes to Paris," everyone changes.

October—Third Week

Subject: Today.

Song.

Reading. Psalm 24: 7–10.

Poem: Today

So here hath been dawning
Another blue day.
Think—wilt thou let it
Slip useless away?
Out of Eternity this new day is born
Into Eternity at night will return.
—Thomas Carlyle

Song.

Business. Old and new.

Current Events.

A Good Book.

Health Habits. 1. Three good meals every day, including fruit, cereals, vegetables, soups, milk and meat or an egg at least once a day. Cocoa rather than coffee. Boiled and creamed vegetables rather than fried ones. The body must have foods with which to build blood, bone and muscle, to produce heat and energy and help all the great systems in the body to do their work.

2. Ridding the body of waste material each day should be a regular habit, or the system becomes poisoned by the waste material.

3. Drink at least six or eight glasses of water every day so that there may be enough liquid inside the body in proportion to the food you eat. Most people eat too much, and chew too little.

Courtesy. One principal point of good-breeding is to suit our behavior to the three several degrees of men: our superiors, our equals, and those below us.—Swift.

A Great Birthday in October.

Theodore Roosevelt—1858.

A Great Message from him: "Greatness comes only to those who learn not to avoid obstacles, but how to overcome them."

A Funny Story.

A Service. What can we do?

A Good March and a Game.

Serpentine March. Described on page 49.
Fox and Hound. Described on page 39.
Plan a Hallowe'en Party for the next meeting. (See Chapter Thirteen.)

November—First Week

Subject: Happiness.
Song.
Reading. 50th Psalm.
Quotation.
Current Events.
A Good Book.
A Health Habit. Be out of doors as much as you can each day, sleep with the windows open. Remove all clothing worn during the day, and air it during the night. The lungs need fresh air and so does the skin. Good air brings us oxygen, a great body builder.
A Good Exercise: Stand arms' length away from the wall, facing it. Place hands on wall, shoulder high, drop body toward wall, bending elbows, now push your body back again. Do it 10 times. You should be breathing deeply, *because* of the exercise.
A Courtesy. The little things count. Modesty is the highest measurement of a woman through every stage of her life. You do not admire girls who are loud and boisterous on the street or in the club. They are thoughtless oftentimes and do not mean to be rude, but it is only a step from loudness to rudeness. We admire a girl who is a good sport, and at the same time courteous and kind.
A Great Birthday in November.
Louisa M. Alcott—1832. Wrote *Little Men* and *Little Women,* much loved stories.
A Funny Story.
A Service.
A Message for the Week. "Some folks grow, others only swell."
A March and a Game.
Arch March. See page 75.
Guessing Game: Flower Charades. See page 6.

November—Second Week

Subject: Keeping fit.
Song.
Reading. Philippians 4: 13.
Quotation.
A Recipe.
Into a cup of common sense, stir two cups of good play and exercise, beating it as lightly as possible. Stir into this a cup of human kindness and stiffen with four cups of knowledge. Flavor to taste with mischief, and bake brown in the sun. Frost with a cup of courtesy and thoughtfulness.

Current Events.

A Good Book.

A Health Habit. Not only do the teeth need brushing at least twice a day, but they need to be cleaned by a dentist at least twice a year. This saves both teeth and money. Your food has much to do with your teeth. *Good teeth are a sign of good nutrition. Eat slowly, chew well, and keep the mouth very clean.* Well-kept teeth add greatly to one's appearance, and to one's standing in business and social circles.

Clean teeth and well-manicured finger nails, clean and well-pressed clothing, and clean shoes mark the well-dressed person.

Never let the mud of yesterday be on the heels of today.

A Courtesy. In introducing a lady and a gentleman, it is a bit nicer form to present the gentleman to the lady, as: Miss Smith, may I introduce (or may I present) Mr. Jones? In introducing an older person to a younger person, it is a bit nicer to present the younger one to the older.

A Funny Story.

A Service. Can you call on someone who is ill at Thanksgiving Time?

A Message. It doesn't matter how long you live, it's how much you live.

Rehearsal. Begin rehearsals for a Christmas Play to be given at the big Community Party, as: *Why the Chimes Rang.* (See Christmas material in Chapter Seventeen.)

November—Third Week

Subject: We Are the Masters of Our Lives.

Song.

Reading. Philippians 2: 12–15.

Quotations:

> To keep our health
> To do our work,
> To Live!
> To see to it that we grow and gain and give.
>
> —Charlotte Perkins

Song.

Business. Old and New.

Current Events.

A Health Habit. To be very careful about disease germs and infections in the home and at your work. A cold is contagious and can be passed among many people if they are careless about coughing, sneezing, drinking from cup used by another, etc. In the home, where members of the family are ill, no matter what the illness, do not use articles used by them.

A Courtesy. It is a courtesy always to be in time for appointments. Do not keep others waiting. If for any unavoidable reason you should

be late, enter so quietly that you will not attract the attention, or detract the attention from whatever is being done. Entering a room nicely and leaving it nicely, saying your words of appreciation to the right person, your hostess or the leader of a meeting you have enjoyed, marks the well-bred and thoughtful girl.

Play Rehearsal.

Other Programs

Chapters Thirteen to Eighteen of this book give you material and programs for all of the Holidays and Special Days, especially, Easter, May Day, June picnic, and various parties.

Consult: Plays for Lodges, Plays for Women and Girls, Plays for Dramatic Groups, Recreation Bibliography, and Bibliographies at end of this chapter.

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Plays for Business and Industrial Clubs. Men and Women

AT THE POTTERSVILLE POST OFFICE, by John M. Francis. A 3-act Farce Comedy. 9 men, 8 women. Costumes modern and rural. A simple exterior. Provides for local specialties. Very funny.——*Samuel French. 30 cents.*

BROWN, BROWN AND BROWN, by Clarence E. Quackenbush. Comedy in 3 acts. 5 men, 4 women. Story of the three Browns. One an authority on old books, one on old furniture, and one on old pottery. They amalgamate their resources, knowledge and cash, and things begin to happen. A splendid play for amateurs.——*Walter H. Baker Co. 35 cents.*

CHARM OF MUSIC, THE, by Alexander H. Laidlaw, Jr. Farce in 1 act. 3 men, 3 women. 1 interior. Plays 30 minutes. Particularly funny.——*Samuel French. 25 cents.*

HER DEAF EAR, by Arlo Bates. Farce. 2 men, 3 women. Plays 30 minutes. A clever play.——*Walter H. Baker Co. 25 cents.*

GOOSE WITH GOLDEN EGGS, by A. Mayhew and S. Edwards. Farce in 1 act. 5 men, 3 women. Plays 45 minutes. An uproarious farce.——*Samuel French. 25 cents.*

JUMBO JUM. Farce, 1 act. 4 men, 3 women. Modern and darky costumes. Jumbo Jum is a comical darky who gets everything upside down.——*Samuel French. 25 cents.*

GRIMSHAW, BAGSHAW AND BRADSHAW, by John Madison Morton. Farce in 1 act. 4 men 2 women. Plays 50 minutes. An old, but very good farce.——*Samuel French. 25 cents.*

LEND ME FIVE SHILLINGS, by John Madison Morton. Farce in 1 act. 5 men, 2 women. Plays 1 hour. An old favorite which Joseph Jefferson made famous.——*Samuel French. 25 cents.*

PLAYS IN MINIATURE.

A group of eleven plays for two or three characters that mingle the qualities of pathos, reality, satire, fantasy and whimsical humor. Includes:

The Baggage, by Bertha Moore
It Sometimes Happens, by Bertha Moore
Catherine Parr, by Maurice Baring
Wrong Numbers, by Essex Dane
Square Pegs, by Clifford Bax
At the Sign of the Cleft Heart, by Theodore Garrison
Fleurette and Company, by Essex Dane
The Umbrella Duologue, by E. Dora Battiscombe
On the Way Home, by Esther E. Olson
Outwitted, by Harry L. Newton
Confessions, by Sir Arthur Conan Doyle.

——*Walter H. Baker Co. 75 cents.*

RATS, by W. A. MacKersy. A farce in 1 act. Plays 20 minutes. 1 man, 1 woman. Mrs. Birdlove, who has a horror of burglars, mistakes the rat-catcher for a burglar, and he mistakes her for the nursery governess.——*Samuel French. 25 cents.*

THAT RASCAL PAT, by J. Holmes Grover. A rattling good farce in 1 act. 3 men, 2 women. Plays 35 minutes.——*Samuel French. 25 cents.*

THE TWIG OF THORN, by M. J. Warren. An Irish Fairy Play. 6 men, 7 women. Irish Peasant costumes. Plays 1½ hours. A charming tale founded on an old folk tale.——*Walter H. Baker Co. 75 cents.*

BRIDE AND THE BURGLAR, THE, by Florence Lewis Speare. Comedy in 1 act. 2 men, 1 woman. Plays 25 minutes. Tells how the bride outwits the burglar. Easy to produce, and good.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

LOST COLLAR BUTTON, THE, by George Cameron. Farce in one act. Rewritten and revised by George Hoey. 2 men, 2 women. Plays 30 minutes. Another good play about brides and bridegrooms.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

FIXING IT FOR FATHER, by J. C. McMullen. Farce in 3 acts. 6 men, 5 women. Father is a staid professor. His brother is a high-stepper. Mail for the two gets mixed and the boys and the girls lead the professor a merry chase. This play is called a farce with a bang.——*Walter H. Baker Co. 35 cents.* (*Royalty $10.00.*)

GEORGE DID IT, by J. C. McMullen. Comedy in 3 acts. 6 men, 7 women. George was secretly coaching a play at the plant, and on its success depended his promotion. His wife grows suspicious. George talks in his sleep, which makes matters worse. But it all ends well.——*Walter H. Baker Co. 35 cents.* (*Royalty $10.00.*)

HAS ANYONE SEEN JEAN? by Walter Ben Hare. A mystery comedy in 3 acts. 7 men, 9 women. Scene the corridor of a railway station. All the thrills of a mystery play.——*Walter H. Baker Co. 35 cents.* (*Royalty $10.00.*)

JUST NEIGHBORLY, by Alexander Dean. Play in 1 act. 2 men, 2 women. Plays 40 minutes. A study of New England life and character. Very popular among amateurs.——*Samuel French, 30 cents.* (*Royalty $10.00.*)

JUNE, by Marie Doran. Comedy-Drama in 4 acts. 4 men, 8 women. Plays 2¼

hours. All real characters that you meet every day. Very popular with club groups.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

FORTUNE HUNTER, THE, by Winchell Smith. Comedy in 4 acts. 17 men, 3 women. By doubling, can be played by 11 men, 3 women. Plays 2½ hours. One of the most successful comedies produced.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

JOHNNY GET YOUR GUN, by Louis Bennison. Comedy in prologue and 3 acts. 34 men, 11 women. A family fortune about to be lost, a friend impersonating a son who has not been home in years, a scene in a moving picture studio, the fortune saved,—all make this a good and fast moving comedy. ——*Samuel French. 75 cents.* (*Royalty $25.00.*)

Chapter Thirteen

FOR HOLIDAYS AND SPECIAL DAYS THAT COME IN THE FALL OF THE YEAR

Labor Day

Thank God for the might of it,
The ardor, the urge, the delight of it,
Work that springs from the heart's desire
Setting the brain and the soul on fire.
—From *Work,* by Angela Morgan

A Word About Labor Day

LABOR DAY is observed on the first Monday in September and is a legal holiday throughout the United States.

This day, devoted to the cause of Labor, was first celebrated in 1882. In 1894 Congress made the day a holiday in the District of Columbia. State legislatures soon recognized it also as a holiday.

The celebration of the day formerly was marked by great parades, but now it is principally observed by the closing of shops, factories, and warehouses, and by public games, picnics, excursions, and other outdoor recreations.

MATERIAL FOR LABOR DAY PROGRAMS

I. PAGEANTS

Pageant of Brotherhood, by Anita B. Ferris. 100 children and young people. A representation of the interdependence of nations and workers. May be given indoors or outdoors.——*Missionary Education Movement. 25 cents.*

Tribute to Labor, by May Pashley Harris. Includes tableaux and music. In Community Drama.——*The Century Co. $2.00.*

II. SONGS

Clang of the Forge, The, by Paul Rodney.—— *C. H. Ditson & Co. 8 cents.*

Draw a Pail of Water, by Porter.——*Century Music Co. 15 cents.*

Hard Times Come Again, by Foster.——*Century Music Co. 15 cents.*

Sailors' Chorus, The, by Joseph Parry. A song for Male Quartettes.——*C. H. Ditson & Co. 7 cents.*

Songs of the Work-a-Day World, by Berton Braley. (*Out of print but available in libraries.*)

VILLAGE BLACKSMITH, THE, by Weiss.——*Century Music Co. 15 cents.*
VOLGA BOAT SONG. A Russian Folk Song. In TWICE 55 COMMUNITY SONGS—THE GREEN BOOK.——*C. C. Birchard & Co. 15 cents.*
AMERICA and all Patriotic Songs.

III. DANCES

FOLK DANCES with an Industrial Theme. *Cobbler's Jig, The Vintage Dance, Harvest Dance.* In FOLK DANCES AND GAMES, by Caroline Crawford.——*A. S. Barnes & Co. $2.40.*
THE FOLK DANCE BOOK, by C. Ward Crampton includes: *English Harvesters' Dance, Shoemaker's Dance, Reap the Flax.*——*A. S. Barnes & Co. $2.40.*
Swedish Weaving Dance, by Jennette C. Lincoln. In THE FESTIVAL BOOK.——*C. C. Birchard & Co. $1.40.*

COLUMBUS DAY

OCTOBER 12

Behind him lay the Gray Azores,
Behind the Gates of Hercules;
Before him not the ghost of shores
Before him only shoreless Seas.
—From *Columbus,* by Joaquin Miller

I. A PROGRAM

1. *America.*
2. *Columbus,* by Joaquin Miller.[1]
3. *A Talk,* On the Early Life of Columbus.
4. *Song.* Hail, Columbia.
5. *Tableaux.* With short descriptions.
   a. *Columbus before Ferdinand and Isabella.*[2]
   b. *Landing of Columbus.*
6. *Song. Columbia, the Gem of the Ocean.*

II. READINGS

Columbus Landing in the New World, Washington Irving;[3] *Columbus,* Audrey De Vere;[4] *Columbus,* James Russell Lowell; *Columbus,* Lydia H. Sigourney; *Columbus,* Charles C. Adams; *Columbus to Ferdinand,* J. Mason; *The Return of Columbus,* W. H. Prescott; *The*

[1] *Werner's Readings and Recitations, No. 10,* compiled by Caroline B. LeRow (60 cents).
[2] Many libraries have these pictures. If you do not find them, send to the Perry Picture Co., Malden, Mass., for catalogue.
[3] *Werner's Readings and Recitations, American Classics, Series No. 5* (60 cents).
[4] This and the other suggested readings may be found in *Werner's Readings and Recitations, No. 10,* compiled by Carolina B. LeRow (60 cents).

Return of Columbus, Epes Sargent; *The Discovery of America,* Washington Irving; *Queen Isabella's Resolve,* Epes Sargent.

III. PLAYS

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PLAYBOOK OF COLUMBUS, by Susan Meriwether.——*Harper and Brothers. $2.00.*

PLAYS FOR SPECIAL CELEBRATIONS, by Robert Haven Schauffler and A. P. Sanford.——*Dodd, Mead & Co. $2.50.*

COLUMBUS, by Alice Johnson Walker. Volume contains: *Columbus, Lafayette, The Long Knives of Illinois.——Henry Holt & Co. $1.75.*

COLUMBUS. A Dramatic Festival in 4 scenes, and 2 interludes. 30 to 40 young people and 30 children. Written by the English and History Departments of the New Jersey State Normal School. The Volume includes also: *Three Centuries of American Democracy.——Walter H. Baker Co. $1.00.*

Columbus' Ship, in TEN WINDOW PICTURES, by Susan Lowe.——*Fairbairn Art Company. 40 cents.*

HALLOWE'EN

"Yo-ho-ho! Up they go!
Witches and black cats! Yo-ho-ho!
Up they go, into the sky.
They will come back bye and bye."

A Word About Hallowe'en

Hallowe'en or Hallow-even, is the last night in October, the eve of All Saints' Day. This holiday is endowed with more mischief-making elves, witches, fairies, ghosts, and black cats than any of the other festive days of the year.

It is a time for parties where weird and terrible things happen, as well as where we get a peek into the future.

Hallowe'en

Hallowe'en is the time for sport,
For all good fun for the boys and girls,
The horns will blow and the boys will shout,
And the girls will laugh and run about.

They'll peep at your window and ring your bell,
They'll knock on your door and hide themselves,
They'd like to be like the bonnie old crone,
Who rode through the sky with her basket and broom.

And the old black cat comes out with the rest,
Of the witches and goblins and joins in their fête,
'Tis a merry old dance they are giving tonight,
'Tis the annual feast of the witches' delight.

But hark you, my children, the fairies of old,
Come with good gifts; 'tis so we are told;
While the witches and goblins brought troubles and griefs,
And the folk of the old time shared these beliefs.

Even so as of old, they are with us today,
The fairies and goblins we'll meet on our way;
Let the good fairies stay, chase goblins away,
And keep happy and bright in the joy of today.

—Marian Lamkin

SOME HELPS FOR YOUR PARTIES AND PLAY NIGHTS

I. THE INVITATION

Come masked as you like,
And you'll look all right.
At the stroke of eight
On Hallowe'en Night.

II. DECORATIONS

Green branches, autumn leaves, corn, apples, tomatoes.

Carrots, apples, and turnips cut in grotesque shapes for candlesticks. Make ghosts of the gate posts by putting a jack-o'-lantern on top, and draping sheet about the post.

Cut out black cats, witches, owls, spiders, bats, etc. Cut holes for eyes, set candles behind them, and put them in different parts of the hall or house where party is held. Have dim lights.

Little paper horns, which can be purchased for five cents, make

attractive little witches for place cards. Dress up the horn in full skirt, make arms of wires, make a boom from toothpick with some grass tied on for the top.

III. SUGGESTED STUNTS [5]

Each stunt may be put in charge of a single group of guests.

The Ghost Dance. One ghost comes first, and in a hollow voice, speaks:

The ghosts are coming
You'd better watch out
On this Hallowe'en
They're all about.
They've bid you come, to try your fate.
Keep silent and watch! At half past eight.

Music: *In the Hall of the Mountain King,* by Grieg.[6]

1. Ghosts enter in long line, with little running steps, bodies bent over, forefinger of one hand pointing forward. All say "Sh! sh!" Continues eight measures. Change the sound to a low cry or moan and gradually get it louder. Scream on the sixteenth measure, as they reach a circle formation.

2. Ghosts are numbered 1 and 2 around circle. No. 1's run with little steps to center and put heads together and cry softly. While they do this, No. 2's run out from center, grab someone and cry. Do this in eight counts, and return in eight.

3. Face partners, and move around each other with eight little glide steps. Then raise arms high, and turn selves around eight counts and repeat.

4. Join hands with partner, and dance around eight steps, skipping. Bend forward, touch heads, and hold for eight counts, moaning, Repeat.

5. All join hands in a circle and run sixteen little steps to left, drop hands, face left, and leader leads off with little shuffling steps, all pointing fingers. Just as they are about to leave room, stop suddenly, keep perfectly still for a moment—let out one yell, and vanish.

The Witches' Brew. Room, or corner of room, fixed up as witches' cave, decorated with witches cut from black paper, brooms, etc. A witch, costumed in long yellow skirt, red cape, pointed hat. She is stirring a big caldron. The caldron contains sawdust, in which packages are hidden. Each guest, or each leader of a group, stirs the brew, saying:

Bubble caldron, and boil in glee,
And bring my fortune fair, to me.

[5] Some Hallowe'en stunts are illustrated in Chapter Six.
[6] No. 46—No. 4. (G. Schirmer, Inc., 50 cents.)

Then she lifts up a package, which contains a souvenir and fortune in rhyme. One may be a tiny teapot, with the rhyme:

A thin old maid in a parlor I see
With five cats and a parrot, pouring tea.

Various presents and rhymes can be made for this.

Blowing the Candles. Seven lighted candles are on the table. Leader is blindfolded, turned around three times, and told to go to table, and blow three times. The candles left burning tell of the number of years before marriage.

The Alphabet Game.

Kind fortune, tell me where is he
Who my future lord shall be,
From this bowl, all that I claim
Is to know my sweetheart's name.

The letters of the alphabet, cut out of cardboard, are floated in a tub of water. The guest is blindfolded, turned around three times, and told to pick out a letter. This will be the initial of the future mate.

The Peanut Hunt. Hide peanuts in different places, and give a certain number of minutes to find them.

The Marshmallow Race. Prepare several strings of the same length, with a marshmallow tied at the center of each. Partners take a string, and at "Go!" chew up to the marshmallow. Who wins?

Roasting Chestnuts and Bobbing for Apples. This does not need to be described.

Fagot Stunts. Each leader throws a fagot into the fire, and tells a story as it burns. In doing these stunts, let each group choose a new leader to represent them. If there is time, several from each group may try the same stunt.

A Fortune Teller.[7] If kept busy all the evening, this makes an attractive number.

A Shadow Play,[8] *or Charades.* For the others to guess.

IV. GAMES FOR ALL GROUPS COMBINED

A Pumpkin Relay. Everyone takes part. A Jack-o'-Lantern is set fifteen feet in front of each line of players. Each line has the same number of players. On "Go!" the first player in each line runs up around the Jack-o'-Lantern, back to place, touches the one behind him and sits down. The row that is first seated wins.

[7] *Hands Up*—A book on Palmistry, by Capini Vequin. (Frederick A. Stokes Co., $1.00.)

[8] *Shadow Pantomime.* (Samuel French, 30 cents.)

Guess Who? Divide into two sides. Each side sends a player out into the open space, carrying a blanket or rug to hide him. They dodge and try to find out who the other one is. The one who guesses correctly takes the other player with him.

Bats, Goblins, and Elves. Players are divided into two groups. Groups are at opposite ends of the room. Each side sends a player into the center. These are the witches. Each player selects one of the names: bats, goblins, elves. A witch calls "Bats change!" and all bats must run to opposite side of room. The witches catch all they can. Those caught, stay and help. "Goblins change!" etc., continues the game. At the end of three or four minutes, the side having the most players left wins.

V. REFRESHMENTS

Apples, doughnuts, cider or popcorn, and Apples with stick candy.

Have a Maze march,[9] winding and unwinding the guests. As they finish, hand each one a part of a card. The card has a fortune on it. It has been written and then cut into two odd-shaped pieces. Give halves of these cards to the girls, and the other halves to the men. They must match them, and find their partners for refreshments.

Another way to find partners is to have caps and aprons of different colored paper (if the party is small, this can be done). The boys are given the aprons, and the girls the caps. The boy must find the cap which matches his apron. He ties the apron on the girl, and wears the cap.

End the evening by singing some of the songs that everyone knows: *Bubbles, Thipping Thider Through a Sthraw, Liza Jane,*[10] etc.

VI. PLAYS

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[9] Illustrated on page 75.

[10] *Twice 55 Community Songs—The Green Book.* (C. C. Birchard, 25 cents.)

requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

CRYSTAL GAZER, THE, by Leopold Montague. 1 act. Plays 15 minutes. The fortune teller and the young lady who is seeking her lost lover.——*Samuel French. 30 cents.*

Druid Oak, The, by Marjorie Woods. 1 act. 4 men, 2 women, and extras. 13th Century costumes. Plays 30 minutes. Gives some of the superstitions and customs back of Hallowe'en. In WHY WE CELEBRATE.——*Samuel French. $1.60.*

DUMB CAKE, THE, by Arthur Morrison and Richard Pryce. 1 act. 1 man, 2 women. A charming legend of All-Hallowe'en.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

GHOST OF JERRY BUNDLER, by W. W. Jacobs and Charles Rock. 1 act. 7 men. Time 30 minutes. Are men afraid of ghosts? They are.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

HALLOWE'EN PUMPKINS. 6 boys, 5 girls. Customs and superstitions of different nations.——*Edgar S. Werner. 25 cents.*

HEADLESS HORSEMAN, THE. Based on Legend of Sleepy Hollow.——*Edgar S. Werner. 25 cents.*

HALLOWE'EN. HOW TO CELEBRATE.——*A Flanagan & Co. 25 cents.*

WITCHES' HOUR AND CANDLE LIGHT, by Pauline Phelps and Marion Short. 1 act. 3 men, 1 woman. Plays 30 minutes. A stirring romance of the American Revolution and the midnight spell on Hallowe'en.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

VII. STORIES

GHOST STORY, by Mark Twain. As he narrated it.——*Edgar S. Werner. 60 cents.*

DEY AIN'T NO GHOSTS. Humorous Negro Dialect Reading.——*Edgar S. Werner. $1.00.*

AMERICAN GHOST STORIES FOR GROWN-UPS, by C. Armitage Harper.——*Houghton-Mifflin Co. $2.50.*

OCTOBER'S PARTY, by George Cooper. Werner's Readings, No. 15.——*Edgar S. Werner. 60 cents.*

Shoemaker and the Elves. In WORTH WHILE STORIES FOR EVERY DAY, by Laurton B. Evans.——*Milton Bradley Co. $1.75.*

VIII. OTHER MATERIAL

STUNT—AND THE LAMP WENT OUT. See List of Pantomimes.

HALLOWE'EN FESTIVITIES. Werner's Readings and Recitations No. 31.——*Edgar S. Werner. 60 cents.*

HALLOWE'EN. HOW TO CELEBRATE.——*A Flanagan & Co. 25 cents.*

HALLOWE'EN HILARITY, by Marie Irish.——*A Flanagan & Co. 40 cents.*

BUNCH OF STUNTS FOR HALLOWE'EN.——*Edgar S. Werner. 75 cents.*

WITCHES' MARCH AND BROOM DRILL.——*Edgar S. Werner. 15 cents.*

See:—

Witches' Dance. Chapter XIX on *Dances.*

Mardi Gras. p. 106–107.

Costume Parade. p. 122.

Neighborhood Programs. Chapter Four.

Armistice Day

The day on which the actual fighting ceased in the Great War of Nations.

A day on which we do honor to the Boys—to those who returned, and to those who did not return. It is a day when we acclaim courage, heroism, manhood and womanhood.

SUGGESTED PROGRAMS

I

Processional of Veterans, Red Cross, and Other Workers.
Some of the Old Songs and some of the new ones.
A Pledge to the Flag.
Poem. In Flanders Field.[11]
Talk. A Tribute to our Heroes.
Songs. That came out of the War.
Poem. The Blue and the Gray in France.
America, the Beautiful.
Recessional of Veterans.
Taps. American Legion War Workers.

II

Lest We Forget. A complete Program for Armistice Day.——*Dramatic Publishing Co. 35 cents.*

III

Armistice Day Program.[12] Contains: *Lest We Forget, You Have Come from France, The Bivouac of the Dead, Unknown, Homeward Bound, The Thousand Years of Peace.*

IV

A Complete Program. Given on pages, 98, 99, 100.

V

The Tree of Memory, by Grace C. Moses. Characters include Spirit of Democracy, The Allies, Memory Wreath Bearers, and Others. Very good for schools.——*A. S. Barnes & Co. 50 cents.*

VI

A Pageant of Victory and Peace, by Thomas Wood Stevens. Music by Harvey B. Gaul. A Memorial to our Fallen Heroes.——*C. C. Birchard & Co. 79 cents.*

References:

Armistice Day, by Robert Haven Schauffler.——*Dodd, Mead & Co. $2.00.*
Plays for Patriotic Days, by Robert Haven Schauffler and A. P. Sanford. ——*Dodd, Mead & Co. $2.50.*

[11] The poems in this program appear in *Great Poems of the World War.* (T. S. Denison Co., 75 cents.)
[12] Compiled by Alma Lundman. (Eldridge, 25 cents.)

Thanksgiving

A day of remembrance, gratitude, rejoicing

Halleluiah and Rejoicing
Hymns and praises for the past
Pilgrims of the ages voicing
Joy and song while ages last.
—From *Mayflower Morning,* by Myrtle Strode Jackson

I. SUGGESTED PROGRAMS

I

A March, as:
March of the Priests,[13] by Meyerbeer.
Pledge to the Flag. See p. 99.
Reading.
The President's Proclamation.
Song.
A Mighty Fortress is our God.[14]
Recitation.
The Landing of the Pilgrims,[15] by Felicia Hemans.
Short Talk.
About Thanksgiving Through the Ages.
Song.
America, the Beautiful.
A Thanksgiving Play.[16]
Mary of Plymouth, by James Otis, or *The Pilgrim Interlude,* by Constance D'Arcy Mackay.

II

1. *One or two Indian songs,* from *Indian Games and Dances with Native Songs,*[17] by Alice Fletcher.
2. *An Indian Corn Ceremonial.*
   See Chapter Nineteen.
3. *The Treaty.*
   Between Governor Bradford and Massasoit and his Indians.
   Described on pages 46, 47.
4. *Song.*
   Gone Is Now the Sullen Winter.
   Pilgrim chant in *Patriotic Plays and Pageants*[18] by Constance D'Arcy Mackay.

[13] Century Music Co., 15 cents.
[14] Church Hymnal.
[15] *Poems* of Felicia Hemans.
[16] See Plays for Thanksgiving, Chapter Thirteen.
[17] C. C. Birchard, $2.00.
[18] Henry Holt and Co., $1.75.

5. *Tableaux.* From old paintings. Use old hymns to accompany the first four; love songs for the last two. The Perry Pictures will help in staging the Tableaux:[19]

The Pilgrim Captive in the Market place in England.
Embarking from Delft Haven.
The Pilgrim's Farewell.
The Pilgrims Going to Church.
The Wedding of Priscilla Mullens.
America.

III

Tableaux may celebrate more recent events, as, The Great Men who helped to build the nation:

Landing of the Pilgrims.
Declaration of Independence.
Eli Whitney and the Cotton Gin.
Bell and the Telephone.
Edison and the Talking Machine.
Wilbur and Orville Wright, at work on the Flying Machine.
Pershing at the Tomb of Lafayette.

IV

Use any one of the many fine Plays, Masques, or Pageants, with Music.

V

These Poems and Readings are suggestive of good substitute material for programs:

A Little Te Deum of the Commonplace, by John Oxenham. In *Music and Youth, November, 1926.*

Landing of the Pilgrims. In Poems of Felicia Hemans, in any library.

The Gift of the Maize, by Longfellow. See in any library. From *Hiawatha's Fasting.*

When the Frost is on the Pumpkin. In Poems of J. W. Riley. In any library.

The Pilgrim Fathers.[20]
The Pilgrim's Vision.
The Mayflower.

II. MUSIC

Music—Vocal.

Hymns already mentioned and *Faith of our Fathers.*[21] *Indian Action Songs,*[22] by Frances Densmore.

[19] Send to Perry Picture Co., Malden, Mass., for catalogue.
[20] These three in Werner's Readings No. 10, 60 cents.
[21] Church Hymnal.
[22] C. C. Birchard, 25 cents.

Indian Games and Dances with Native Songs,[23] by Alice Fletcher. *Music—Instrumental.*

New England Idylls and *Woodland Sketches from an Indian Lodge,*[24] by Edward MacDowell.

III. PLAYS—FESTIVALS—PAGEANTS

For Children and for Grown-ups

BIBLIOGRAPHY

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PRODUCTION RIGHTS AND PERMISSIONS

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As in some cases no performance may be given unless express permission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

AT THE TURN OF THE TIDE, by Georgia Stenger. 7 boys, 8 girls. Indians, etc. Setting, the Common-House of the Pilgrims. Plays 35 minutes.——*The Woman's Press. 50 cents.*

Day Before Thanksgiving, The, by Virginia Olcott. In HOLIDAY PLAYS FOR HOME, SCHOOL AND SETTLEMENT.——*Dodd, Mead & Co. $2.00.*

FIRST THANKSGIVING DINNER, THE.——*Dramatic Publishing Company. 25 cents.*

HARVEST QUEEN AND HER MAIDENS. *For young people.*——*Edgar S. Werner. 35 cents.*

Hiawatha, by Olive M. Price. Based on the Longfellow poem. In SHORT PLAYS FROM AMERICAN HISTORY.——*Samuel French. $1.35.*

HIAWATHA ENTERTAINMENTS. With songs, pantomimes and music.——*Edgar S. Werner. 50 cents.*

In the Good Old Days, by Nora Archibald Smith. 2 girls, 5 boys. Ages 11 to 15. Plays an hour. A very fine play for children, in PLAYS, PANTOMIMES AND TABLEAUX FOR CHILDREN.——*Moffat, Yard & Co. $1.00.*

HOME MAKERS, THE, by Maud B. Vosburgh. A play of the Pilgrim in 3 acts. 6 men, 6 women, or young people. 20 or more Pilgrims may be used in the Processional with singing.——*Samuel French. 30 cents.*

FAITH OF OUR FATHERS, by Annie Russell Marble. A Pilgrim Pageant. Cast includes 47 men, 18 women and 19 children, with as many extras as desired. Pageant in two parts, 8 episodes. The first part deals with the Pilgrims. Brings out clearly the signing of the Mayflower compact and also contains a scene of the first Thanksgiving.——*Playground and Recreation Association. 25 cents.*

THE FESTIVAL OF THE HARVEST MOON, by Sue Ann Wilson. 17 principals, 15 or more groups, 5 episodes. A 20th century folk festival, combining recrea-

[23] C. C. Birchard, $2.00.
[24] G. Schirmer, Inc., $1.25 each.

tion and pageantry. The Harvest Moon is a festival of frolic and fun. Contains Thanksgiving Episode of great beauty and dignity. This one episode might form an interesting number on a general program.——*The Woman's Press. 50 cents.*

HARVEST TIME, by Alice C. D. Riley. A harvest festival in which large numbers of children can be used in songs, recitations and dances. Its quality is unusually good. For its adequate production, it should have the floor of a hall, as it will not act well on a small stage. In mild climates, it would be possible to give it out of doors. A sense of nature runs throughout the festival, leaves, winds, seeds, autumn flowers and songs of the harvest. ——*John Church Co. 25 cents.*

HARVEST, by Henry Hamilton. Play in prologue and 3 acts. 5 men, 4 women, 1 child.——*Samuel French, 30 cents.*

Life of the Corn, The, by Alice C. Fletcher. An Indian drama in 5 dances, with authentic Indian music and choruses. This superb bit of Indian pantomime, which is essentially a drama for outdoor production, is that of the Omaha tribe. But the corn dance and ceremonial were used by all North American Indians. It is rich in color and dramatic effect, with Indian and Symbolic costumes which are indicated in the text. At least 50 young people from 12 to 20 can take part in it. In INDIAN GAMES AND DANCES WITH NATIVE SONGS.——*C. C. Birchard & Co. $2.00.*

THE PILGRIM AND THE BOOK, by Percy MacKaye. A dramatic service for churches, complete with music and directions for simple costumes and singing. 19 speaking characters, male. As many supernumeraries as desired, men, women and children. This beautiful and impressive service is practical for any church, large or small. It can be produced without royalty and has already had very wide use throughout the churches of the country.——*American Bible Society. 25 cents. (Apply for production rights to Samuel French.)*

PILGRIM'S HOLIDAY, THE, by Viola R. Sutton. Comedy in 1 act and a Prologue. 6 men, 3 women. Plays 40 minutes. Written for the Pilgrim Tercentenary. ——*Samuel French. 30 cents. (Royalty $5.00.)*

Lighting of the Torch, by Fanny Buchanan. A Pilgrim Masque for schools and churches. Cast of 30.——In THE DRAMA, July-August, 1920. *25 cents. (Royalty $5 00.)*

IV. OTHER MATERIAL

FRUIT OF THE THANKSGIVING TREE, THE. A program for boys and girls. 30 minutes.——*Baptist Missionary Convention. 15 cents.*

A GIFT OF DREAMS. A Missionary Thankoffering Pageant.——*Baptist Missionary Convention. 15 cents.*

LITTLE PLAYS FOR LITTLE PLAYERS. A collection of entertainments for Holidays.——*Walter H. Baker Co. 40 cents.*

THANKSGIVING ENTERTAINMENTS. 15 things to do.——*Edgar S. Werner. 60 cents.*

HOW TO CELEBRATE THANKSGIVING AND CHRISTMAS, by Alice M. Kellogg. Part 1: Autumn Days Material. Part 2: Thanksgiving Day Material. Part 3: Christmas Day Material.——*Edgar S. Werner. 50 cents.*

HARVEST HOME. Song Service. 1 hour.——*Edgar S. Werner. 40 cents.*

Chapter Fourteen

FOR HOLIDAYS AND SPECIAL DAYS THAT COME IN THE WINTER

The New Year

A Flower unblown, a Book Unread,
A Tree with fruit unharvested:
A Path untrod, a House whose rooms
Lack yet the heart's divine perfumes.
This is the year that for you waits,
Beyond Tomorrow's mystic gates.

—Horatio Nelson Powers

A Word About New Year's Day

OPEN the doors and windows "to let the New Year in" as they used to say in olden times.

Janus in Roman Mythology was originally the God of Light and Day, who became the God of the Beginning—the origin of all things.

January, from the Latin *Januarius,* is originally from Janus and it was to this god that the month of January was dedicated.

The consecration of the month was symbolized in Roman festivals by offerings of meal, salt, frankincense, and wine—all new.

Many different dates have been celebrated by different peoples and in different ways for New Year's Day. In France the custom still prevails of giving gifts for luck at New Year's.

Long ago in England, the Britons had priests who were called Druids. These Druids distributed as New Year's gifts branches of the sacred Mistletoe.

In England, in later times, the Christmas gift supplanted this custom.

In Persia, the beginning of the year was celebrated by the exchange of eggs. You will remember that the Persians also gave eggs at Easter time as the symbols of new life.

Our New Englanders did little to celebrate this and other festive holidays. The ministers of the Puritan days felt that any festivity savored of improper and unchristian reverence. When asked how they celebrated, the answer was brief, "We went to work betimes."

Later in our history, it was popular to make formal calls on this

day. Now the celebrations are largely social, festive affairs, given by clubs and organizations for their memberships.

The churches usually hold some service the last night of the old year, consecrating themselves to the work and worship of the New Year.

I. A PROGRAM

The program may be a short rather formal one, which is preceded by a dinner, as:

Song. America, the Beautiful.

Quotations about the New Year.

Toast to some Great Americans, who were born in January: Daniel Webster, Benjamin Franklin, Stonewall Jackson.

Song. Jingle Bells.

Toast to New Friendships, New Work, and New Play.

Song. America.

II. A NEW YEAR'S FESIVAL

1. *Piano or Orchestra Number:*
Morning, from *Peer Gynt Suite,*[1] by Grieg.
This is a wistful melody with a hopeful theme.
2. *A Voice off-stage* speaks:

> O, Old Father Time grows tender and mellow,
> As, roving the round earth, the sturdy old fellow
> Year in and year out keeps going and coming,
> In Winter's cold wrack and in Summer's green blooming
> —From *Time,* by Lewis Bates

3. *A Violin and Piano Duet.*
4. *Watching the Old Year Out,* by Greenwald.
As this is sung, the *Old Year,* a bent and feeble character moves slowly across the stage, followed by a strong spotlight which dims gradually as he disappears.
5. *The Voice.*
The Voice gives the quotation at the beginning of this chapter. Just as the Voice ends, a little *Winter Sprite* clad all in spangly white runs out and speaks:

> Oh, tune your hearts and ring the bells,
> The joyous bells whose music tells
> That the glad New Year is almost here.
> I see him coming! Oh, cheer and cheer!

[1] This and the numbers used in parts 4 and 5 of program may be purchased from Century Music Co. at 15 cents each.

The Winter Sprite runs off and joins the *New Year*. Off-stage we hear the bells and then three cheers for the New Year.

The second theme from Tschaikowsky's *Waltz of the Flowers* is played, and two Heralds—*January,* the Winter Sprite, and *February,* with Valentines bedecked—run in and stand at attention.

March, in cold blue drapery, and *April,* dressed in sparkly silver and white for the *rain,* waltz in and stand near the others making a lane toward the audience.

May, with flowers and *June,* as a bride, dance to their places. *July,* dressed in red, white and blue, or in white, carrying little flags, *August* as Sunshine, in yellows, dance to their places.

Then the music changes to a joyous march theme from *Air de Ballet,* by Chaminade.

The curtains open at the back of the stage and there on a white and snowy mound stands the little *New Year* in white or pink tights with lovely gauzy wings, and a little band of silver about his head. (Spot light is on him.)

He runs joyously down the mound, and through the lane formed by the Months, who kneel. He stands at center stage and makes a lovely bow. He looks about him, and discovers that all the months are not there. He looks to left and right and summons the rest.

September is a little boy with his schoolbooks; *October* is in woodsy colors of autumn. They run and stand near the mound at the back.

The *New Year* summons *November,* dressed as a turkey with a big bow about his neck, and *December,* a Christmas card.

These take places near the front on either side, and all stand. The *New Year* speaks:

A Happy New Year
Great and small,
A Happy New Year
To you all!

Gondoliere,[2] by Nevin, is then played and all the Months dance a Dance of Joy as the little *New Year* runs to the top of the mound of white, with his arms outstretched to everyone.

6. *Curtain.*

III. QUOTATIONS AND POEMS

Ring out the old, ring in the new,
Ring, happy bells, across the snow;
The Year is going—let him go;
Ring out the false, ring in the true.

—Tennyson

[2] See Chapter Nineteen, Dances, and use *Joy of Spring.*

Out of Eternity, this new day is born
Into Eternity at night will return;
So here hath been dawning another blue day
Think—wilt thou let it slip useless away?
—Carlyle

Only a night from old to new
Only a sleep from night to morn,
The new is but the old come true
Each sunrise seems a New Year born.
—Helen Hunt Jackson

The following poems[3] are suggestions for additional material:
The New Year's Morning, Helen Hunt Jackson.
The New Year, Celia Thaxter.
The New Year, Mrs. M. A. Kidde.
New Year's Eve, Mrs. Chas. F. Thomas.
New Year's Eve, Alfred Tennyson.

IV. MORE PROGRAM MATERIAL

BUGLE SONG. Tennyson's famous poem set to music.——*Edgar S. Werner. 50 cents.*

DANCE OF THE HOURS. For 12 girls.——*Edgar S. Werner. Ms. $3.00.*

HOLIDAYS AND IN-BETWEEN TIMES, by Lettie C. Van Derveer. Stunts, socials, Recitations, for New Year's and other holidays.——*Walter H. Baker Co. $1.50.*

MONTHS OF THE YEAR. Pictures in prose and verse. A good school exercise.——*Edgar S. Werner. 25 cents.*

NEW YEAR QUOTATIONS.——*Edgar S. Werner. 50 cents.*

REJOICING UPON THE NEW YEAR COMING OF AGE, by Charles Lamb. Humorous prose narration.——*Edgar S. Werner. 60 cents.*

V. PLAYS

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As in some cases no performance may be given unless express permission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to per-

[3] All these poems are found in *Holy Days and Holidays,* compiled by Edward M. Deems. Available in a Reference Library.

form—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

Cave of the Fates, The, by Virginia Olcott. A mystery play for New Year's. In HOLIDAY PLAYS FOR HOME, SCHOOL AND SETTLEMENT.——*Dodd, Mead & Co. $2.00.*

Father Time and the Twelve Months, by Margaret Merington. In FESTIVAL PLAYS.——*Duffield & Co. $1.00.* (*Apply to publisher for royalty.*)

KING WINTER'S CARNIVAL. A musical play for children. 10 speaking parts, with Fairies, Ice-Sprites, Flowers, etc.——*Edgar S. Werner. 25 cents.*

New Year, The, by Ada M. and Eleanor L. Skinner. 2 boys, 17 girls. Plays 40 minutes. In CHILDREN'S PLAYS.——*D. Appleton & Co. $1.50.*

New Year's Gift, The, by Marjorie Woods. Play in 1 act. Medieval and Roman costumes. Plays 25 minutes. This play is based on an old Roman practice of giving gifts to the new officials who went into office January 1st. In WHY WE CELEBRATE.——*Samuel French. $1.60.*

Old and the New, The. A dramatization of *The Sister Years,* by Hawthorne. ——In *Drama,* December, 1919.

PLAYS FOR ANY CHILD, by F. Ursula Payne. Contains ten short seasonal plays for New Year's Day and other holidays. For intermediate grades.——*Harper and Brothers. $1.25.*

PLAYS FOR FESTIVALS, by Robert Haven Schauffler and A. P. Sanford. Includes: *New Year's, Twelfth Night, All Fools* and *May Day.*——*Dodd, Mead & Co. $2.50.* (*Apply to publishers for royalty.*)

LINCOLN'S BIRTHDAY

February 12, 1809

Abraham Lincoln

A blend of mirth and sadness, smiles and tears,
A quaint "Knight Errant" of the Pioneers;
A homely hero born of star and sod;
A peasant prince, a Masterpiece of God.

—Anonymous

I. PROGRAMS

I

Let us have faith that right makes might; and in that faith let us, to the end, dare to do our duty as we understand it.—Lincoln.

1. *Song. Battle Hymn of the Republic.*
2. *Flag Salute.*
3. *Lincoln as a Boy.* A short essay.
4. *From Lincoln's Second Inaugural Address.*

"With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds, to care for him who shall have borne the battle, and for his widow and for his orphan

—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."
5. *A Patriotic Song* of that period, as *Tramp, Tramp, Tramp.*[4]
6. *Quotations* from Lincoln's writings.
7. *America.*

II

1. *America.*
2. Story about Lincoln.[5]
3. *Play. Child of the Frontier.*[6]
   A play about Lincoln, by Emma E. Levinger.
4. *Quotations* about and by Lincoln.
5. *Part of his Second Inaugural Address.* (See First Program.)
6. *Pledge to the Flag.*
7. *The Star-Spangled Banner.*

II. PROGRAM MATERIAL

ABRAHAM LINCOLN AND GEORGE WASHINGTON.——*Edgar S. Werner. $1.00.*

ABE LINCOLN GROWS UP, by Carl Sandburg. Edited for boys and girls.——*Brentanos. $2.50.*

America's Recitation Book. In WERNER'S READINGS AND RECITATIONS No. 10. All patriotic material.——*Edgar S. Werner. 60 cents.*

CHILDREN'S SECOND BOOK OF PATRIOTIC STORIES, by A. D. Dickinson.——*Doubleday, Doran & Co. $1.75.*

Lincoln Celebrations, by Schell. WERNER'S READINGS AND RECITATIONS No. 45, treat of his early life. *No 46* treats of his later life.——*Edgar S. Werner. 60 cents each.*

LINCOLN DAY ENTERTAINMENTS. Readings, Plays, Drills, Pantomimes, Tableaux. ——*A Flanagan Co. 40 cents.*

LINCOLN THE PATRIOT. A program of his life, speeches, anecdotes, tributes.——*Edgar S. Werner. 25 cents.*

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As in some cases no performance may be given unless express per-

[4] In *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard, 15 cents.)

[5] *Children's Second Book of Patriotic Stories,* by A. D. Dickinson. (Doubleday, Doran & Co., 75 cents.)

[6] Interior a rough cabin. 3 women. 30 minutes. Tells of Lincoln's birth. (D. Appleton & Co., 30 cents.)

mission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

Abraham Lincoln and the Little Bird. In Book of Plays for Little Actors. Contains 18 little plays. Play 10 and 20 minutes for small children. ——*American Book Co. 52 cents.*

Day that Lincoln Died, The, by P. Warren and W. Hutchins. One-act play. 5 men, 2 women. Lincoln grants the request for an audience by a returned soldier. News of Lincoln's death proves the boy worthy of the honor. ——*Walter H. Baker Co. 25 cents.*

Spirit of Ann Rutledge, The, by Harold W. Gammans. A Lincoln play in 4 acts. 22 men, 5 women. One of the most popular Lincoln plays.——*Samuel French. 30 cents.* (*Royalty $15.00.*)

IV. A PAGEANT

The Old History Book, by Louise V. Armstrong. A pageant for Schools, Churches, and Settlements. 200 men, women and children. In *Drama*, January, 1922.——*Drama League of America. 25 cents.* (*Royalty $10.00.*)

Washington's Birthday

February 22, 1732

I hope I shall always possess firmness and virtue enough to maintain what I consider the most enviable of all titles, the character of an *Honest Man.*—Washington

I. PROGRAMS

I

Chorus. America.
Tableau. Spirit of '76.[7]
Hail, Columbia.
Tableau. Washington and His Family.
The Minuet.

Danced to the *Minuet* from *Don Juan*[8] by Mozart. (For dance, see pages, 47, 48.)

Tableau. Washington and Nellie Custis.
The Battle Cry of Freedom.
Tableau. Washington Crossing the Delaware.
Battle Hymn of the Republic.
Washington's Farewell.
The Star-Spangled Banner.

[7] Send to Perry Picture Company, Malden, Mass., for catalogue of pictures for the tableaux in this program.

[8] Century Music Co., 15 cents.

The song can be sung, and when the tableau is shown, it can be repeated softly. We use just the piano accompaniment to the picture.

II

A Half Hour with Washington.

A Program in which a whole school can take part.——*Eldridge Entertainment Co. 25 cents.*

III

A Patriotic Festival. Three Centuries of American Democracy. Written by the English and History Departments of the New Jersey State Normal School. 50 or more characters, 4 episodes, 2 interludes. ——*Walter H. Baker Co. $1.00.*

IV

A George Washington Tea. All the guests come in Colonial costume. Guests may be greeted by Martha and George Washington. After tea is served, all the guests sing some of the old songs.

Then the Pantomime: *Martha Washington's Tea Party* is presented by ten women.——*Edgar S. Werner. 50 cents.*

II. TEN GOOD BOOKS FOR PROGRAM MATERIAL

CHILDREN'S BOOK OF PATRIOTIC STORIES, by A. M. Dickinson.——*Doubleday, Doran & Co. $1.75.*

THE DAYS WE CELEBRATE, by Marie Irish. Readings, Songs, Drills.——*T. S. Denison & Co. 40 cents.*

GOOD THINGS FOR WASHINGTON'S AND LINCOLN'S BIRTHDAYS, by Marie Irish. 44 Recitations, Exercises, Dialogues, Songs, Drills.——*T. S. Denison & Co. 40 cents.*

HOW TO CELEBRATE WASHINGTON'S BIRTHDAY, by Alice M. Kellogg. Ten exercises, three Flag drills, Five Patriotic quotations, Recitations, Declamations, Songs; for all grades.——*Edgar S. Werner. 35* cents.

MISCELLANEOUS PROGRAMS, FOR COMMEMORATION OF WASHINGTON'S BIRTHDAY. ——*Edgar S. Werner. $1.60.*

PLAYBOOK OF GEORGE WASHINGTON, by Susan Meriwether.——*Harper and Brothers. $2.00.*

WASHINGTON'S BIRTHDAY, by Robert Haven Schauffler. Material for many programs. Collection of prose and verse.——*Dodd, Mead & Co. $2.00.*

Washington Celebrations. WERNER'S READINGS AND RECITATIONS No. 49.—— *Edgar S. Werner. 60 cents.*

WASHINGTON DAY ENTERTAINMENTS.——*A. Flanagan & Co. 40 cents.*

WASHINGTON'S FAREWELL ADDRESS.——*American Book Company. 49 cents.*

III. READINGS AND POEMS

From *Washington's Farewell Address:*

". . . Be Americans. Let there be no sectionalism, no North, South East or West. You are all dependent on one another and should be one in union. . . . Beware of the baneful effects of party spirit and of the ruin to which its extremes must lead. Do not encourage party

spirit, but use every effort to mitigate and assuage it. Keep the departments of government separate, promote education, cherish the public credit, avoid debt. Observe justice and good faith toward all nations . . . and be independent politically of all. In one word, be a nation; be Americans and be true to yourselves."

Other readings may be chosen from the books listed in Part II of this program.

WERNER'S READINGS AND RECITATIONS, No 49. 114 pieces about Washington, including, among others: *Washington's Birthday*, by Oliver Wendell Holmes; *Washington's Birthday*, by Margaret E. Sangster; *The Vow of Washington*, by John Greenleaf Whittier; *Hall of Fame*, by Margaret E. Sangster.——*Edgar S. Werner. 60 cents.*

IV. MUSIC

PATRIOTIC SONGS. Words and music of 24 of the best National Patriotic Songs of United States and Foreign countries. Arranged for four-part singing. *Hail, Columbia* in its original form was the march played when George Washington was inaugurated. Includes among others:

America
The Star-Spangled Banner
Battle Hymn of the Republic
Hail Columbia
The Battle Cry of Freedom
Tramp, Tramp, Tramp
Tenting Tonight
My Old Kentucky Home
Old Black Joe
Old Folks at Home
Marseillaise
March of the Men of Harlech
When Johnny Comes Marching Home
Dixie

——*A. Flanagan & Co. 10 cents each or $1.00 per dozen copies.*

George Washington. A unison song in the collection of CALENDAR SONGS, by Mrs. R. R. Forman. May be used as a march.——*J. Fischer & Bros. 75 cents.*

Hail to the Father of Our Country. A 15-minute program of dialogue, action and song, in HOLIDAY ACTION AND DIALOGUE SONGS, Volume I.——*M. Whitmark & Sons. $1.00.*

Patriotic Songs. A selection in CHILD'S OWN MUSIC BOOK.——*Mumil Pub. Co. $2.00.*

WHEN WASHINGTON WAS A BOY. An opera for young people, depicting customs of Colonial Days. Words and Music by Mokreys.——*Clayton F. Summy. $1.00.*

V. PLAYS

BIBLIOGRAPHY

PUBLISHER'S NOTE
ON
PRODUCTION RIGHTS AND PERMISSIONS

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sentative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

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AT THE SIGN OF THE BOAR'S HEAD, by Vida R. Sutton. 11 principal characters, Guards and Soldiers. 2 scenes. Plays 1 hour. A play in which the old portraits of Nancy's ancestors come to life at her black mammy's incantations and re-enact the story of early days.——*The Woman's Press. 50 cents.*

Birthday Ball, The, by Marjorie Woods. Comedy in 1 act. 5 women, 1 man. A charming play for girls. A social incident in Washington's home. In WHY WE CELEBRATE.——*Samuel French. $1.60. (Also published separately. 30 cents.)*

BIRTH OF A NATION'S FLAG, by Ella Jess. Good school play for 6 boys, 13 girls. ——*Eldridge Entertainment Co. 25 cents.*

DOLL THAT SAVED AN ARMY, THE, by Edith W. Wormwood. Historical play in 4 scenes. Important papers reach Washington inside the doll of a patriotic American girl. 12 boys, 6 girls, ages 15 to 20.——*Walter H. Baker Co. 25 cents.*

Fountain of Youth, The, by Constance D'Arcy Mackay. In PLAYS OF THE PIONEERS.——*Samuel French. $1.75.*

GEORGE WASHINGTON AT THE DELAWARE, by Percy MacKaye. The dramatic action, consisting of one act and a prologue, is an excerpt from the play *Washington, the Man Who Made Us.* 6 men, 2 children and many unseen people.——*Samuel French. 50 cents. (Royalty $10.00.)*

Golden Star, The, by F. Ursula Payne. In PLAYS AND PAGEANTS OF DEMOCRACY. 4 episodes, 30 characters.——*Harper and Brothers. $1.25.*

Lantern Light, by Olive M. Price. 3 acts. 7 men, 6 women. An interesting Colonial play of New England Witchcraft. In SHORT PLAYS FROM AMERICAN HISTORY.——*Samuel French. $1.35. Also published separately. 50 cents.*

Little Lady Dresden, by Olive M. Price. Comedy in 1 act. 4 men, 5 women. Plays 25 minutes. A charming comedy laid at Mount Vernon. In SHORT PLAYS FROM AMERICAN HISTORY.——*Samuel French. $1.35.*

LITTLE PATRIOT, THE, and BARBARA FRIETCHIE, by Margaret Getchell Parsons. Two plays for boys and girls.——*The Woman's Press. 50 cents.*

MAKING OF THE FLAG, by Emily H. Butterfield. A patriotic exercise for 19 girls. In *The Ladies' Home Journal, February, 1918.*

NATHAN HALE, by Clyde Fitch. 4 acts. A serious play of Revolutionary Days. 15 men, 4 women.——*Walter H. Baker Co. 60 cents (Royalty $10.00.)*

Prophecy, The, by Margaret Getchell Parsons. In IN THE CHILDREN'S PLAYHOUSE. 12 or more boys. Plays 25 minutes.——*Walter H. Baker Co. 40 cents.*

TRUTH FOR A DAY, THE, by Helen T. Darley. For 6 girls. Girls at a boarding school celebrate Washington's Birthday by adhering strictly to the truth. Plays 30 minutes.——*Eldredge Entertainment Co. 25 cents.*

UNDER THE STARS AND STRIPES, by Elizabeth Grimball. For schools and clubs. A Festival of Citizenship.——*Playground and Recreation Association. 25 cents.*

Washington and Betsy Ross, by Percy MacKaye. 1 act. 3 men, 2 women. A delightful episode from the play WASHINGTON THE MAN WHO MADE US.—— *Samuel French. 50 cents. (Royalty $10.00.)*

WASHINGTON'S FIRST DEFEAT, by Charles Nirdlinger. A gay little comedy dealing with a first love affair of Washington's.——*Samuel French. 30 cents.*

PLAYS FOR PATRIOTIC DAYS, by Robert Haven Schauffler and A. P. Sanford. ——*Dodd, Mead & Co. $2.00.*

Other Special Birthdays

I. A DICKENS PROGRAM

February 7, 1812

Song. The Ivy Green. Dickens.
Quotations. From Works of Dickens.
Short Biography.
Reading. From *Pickwick Papers.*
Dramatization. A Scene from *The Cricket on the Hearth.*——*Samuel French, 25 cents.*

II. A LONGFELLOW PROGRAM

February 27, 1807

Song. O Hemlock Tree.[9] Longfellow.
Quotations.
Reading. A Psalm of Life.
Reading. The Village Blacksmith.
Scenes from Hiawatha.[10]

III. A ROBERT E. LEE PROGRAM

January 19, 1807

The following is suggestive material for celebrations:
Robert E. Lee, by John Drinkwater. A Play.——*Edgar S. Werner. $1.60.*
Sword of Robert E. Lee. An illustrated pantomime poem.——*Edgar S. Werner. $1.00.*
Southern Homespun Gown. Illustrated pantomime verse.——*Edgar S. Werner. 50 cents.*
Music on the Rappahannock. Musical Recitation.——*Edgar S. Werner. 70 cents.*
Patriotic Pantomime.——*Edgar S. Werner. 60 cents.*

IV. A ROBERT BURNS PROGRAM

January 25, 1759

Tam O'Shanter. Poem.——*Edgar S. Werner, 60 cents.*
Flow Gently, Sweet Afton. A Pantomime.——*Edgar S. Werner, 60 cents.*
Highland Mary. Reading.——*Edgar S. Werner, 50 cents.*

[9] *Arbor Day Manual,* by C. W. Skinner and C. W. Bardeen. (Available in reference library.)

[10] These may be found in dramatized form in the play *Hiawatha,* by Olive M. Price, in *Short Plays from American History and Literature.* Samuel French, $1.35.

PROGRAMS
The Scotch Genius
Scotch Poetry and Song
The Poet Peasant of Scotland
And others.——*Edgar S. Werner. 50 cents.*

V. FURTHER MATERIAL

AUTHORS' BIRTHDAYS. Contains suggestions for these birthdays: *Dickens, Longfellow, Bryant, Hawthorne, Holmes, Shakespeare and Burns.*——*Edgar S. Werner. 30 cents.*

Bardell and Pickwick. From PICKWICK PAPERS, by Charles Dickens. Humorous Readings. About 30 minutes long.——*Edgar S. Werner. 35 cents.*

BLIND GIRL OF CASTÈL-CUILLÈ, by Longfellow, and Morton. Reading and Tableaux with singing off-stage. 30 minutes.——*Edgar S. Werner. 35 cents.*

BOOTS AT HOLLY TREE INN, by Dickens. Comedy, romance. 30 minutes. Story as arranged by Dickens for a reading.——*Edgar S. Werner. 35 cents.*

CHRISTMAS CAROL, by Dickens. Arranged for reading.——*Edgar S. Werner. 35 cents.*

CRATCHIT'S CHRISTMAS DINNER, by Dickens. Descriptive humorous reading. 5 minutes.——*Edgar S. Werner. 60 cents.*

EVANGELINE, by Longfellow. Reading with pictures.——*Edgar S. Werner. 40 cents.*

HIAWATHA ENTERTAINMENTS, by Schell. *Pantomimes, Readings* and an *Indian Sun Dance.* Everything fully described with music.——*Edgar S. Werner. 50 cents.*

PROGRAM FOR THE COMMEMORATORY OF THE BIRTH OF LONGFELLOW. Readings, Music, Tableaux.——*Edgar S. Werner. $1.60.*

ST. VALENTINE'S DAY

I sent a letter to my love
And on the way I lost it,
I lost it,
And on the way I lost it.
—From an old Singing Game

A Word About St. Valentine's Day

A pretty way of celebrating this day which is still observed in some English villages, is called "Valentining."

The children gather in the morning and go from house to house, singing some little chorus, and in return are given pennies and candies.

The origin of our custom today—that of the exchange of love tokens—is shrouded in mystery, for there is nothing in the life of the serious-minded St. Valentine, a Roman Bishop, to which any such observance could be traced.

One explanation is that the birds began to mate on this date, and the practice of young people choosing their *Valentines* on that day originated from this idea.

Another explanation connects the modern celebration of the day

with the observance of the Roman Festival Lupercalia, which occurred on February 15. At this time, so the story goes, each young man drew from a box the name of a lady who was to be his sweetheart for the year. It is supposed that this custom is the origin of some of the sentimental features of St. Valentine's Day.

A nice idea for children to carry out is the thought of friendliness, unselfishness, and good will, and to make heart-shaped gifts for friendliness.

I. PROGRAM SUGGESTIONS

I

A Costume Party, planned like a Cotillon, with Favors, Figures, Changing of Partners, etc. *Old Love Songs* sung during intermissions.

II

A Valentine Luncheon, with rhymes for each guest. Red and white decorations everywhere, and a soft red glow, by covering the lights with rose or red crêpe paper. After luncheon, have *Songs* and a *Pierrot Play.*

III

A Valentine Matinée.

1. *Love Songs.*

2. *Pictures* presented in Tableaux, accompanied by singing. Make a large frame and cover it with lacy paper (shelf paper) so that it resembles an old-fashioned valentine. Pose pictures of some of the Historic Lovers, as: Darby and Joan, Romeo and Juliet, John Alden and Priscilla, Hiawatha and Minnehaha.

IV

An Old Sweetheart of Mine, by James Whitcomb Riley. Given as a Reading with Tableaux. See Valentine Material.

Another Old Song.

V

A Children's Costume Valentine Party.

1. *A Heart Hunt.* Hide candy hearts, done up in bright tissue paper. Give guests 10 or 15 minutes to find them.

2. *Valentines.* Give each one a red heart and pencil; then allow a certain time to make a jingle and write it on the heart.

3. *Guessing Games.* See p. 101.

4. *The Old Singing Game: Itiscit, Itascet, A Green and Yellow Basket.*[11]

5. *Read the Jingles.*

6. *Have a Costume Parade, to music.*

[11] *Children's Singing Games, Old and New,* by Marie Ruef Hofer. (A. Flanagan & Co., 50 cents.)

II. PARTIES—PANTOMIMES—PROGRAMS

COMIN' THE RYE. A pantomimed song.——*Edgar S. Werner. 50 cents.*

COMPLETE VALENTINE BOOK. Contains Parties, Drills, Plays, Songs, Recitations. ——*Edgar S. Werner. 40 cents.*

DAINTY VALENTINES, by O. F. W. Burt. 6 or more girls. An exercise with songs. ——*Edgar S. Werner. 25 cents.*

OLD SWEETHEART OF MINE, AN, by James W. Riley. Musical Recitation. Romantic Verse. May be given with Tableaux and makes a very beautiful entertainment——*Edgar S. Werner. $1.50.*

RHYMES FOR VALENTINES. Verses for place-cards. Recitations.——*Edgar S. Werner. 40 cents.*

ST. VALENTINE'S DAY, by Harriet C. Waterhouse. Contains: Chorus or solo—*The Rose; Origin of St. Valentine's Day; Maid of Athens, Agnes I love Thee; Sam Weller's Valentine; Comin' Through the Rye;* and other material.——*Edgar S. Werner. 40 cents.*

ST. VALENTINE'S DAY. A booklet containing a Valentine Party, a Playlet, Tableaux and list of Plays, Dialogues and Recitations.——*Playground and Recreation Association. 25 cents.*

III. READINGS

AT THE SIGN OF THE CLEFT HEART, by Theodosia Garrison. A Maiden comes to *The Sign of the Cleft Heart* to buy a heart. Eight minutes.——*Means & McLean. 37 cents.*

Contrasted Valentines. Serious Verse. 5 minutes. In COMICS.——*Means & McLean. $1.37.*

Mother Goose and Her Son John. A Story-Hour number. In COMICS.——*Means & McLean. $1.37.*

Sending a Valentine. Verse, Helen Chaffee. 5 minutes. In RECITATION BOOK. ——*Means & McLean. 43 cents.*

Readings will be found also in the Books of Valentine Material.

IV. PLAYS

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PUBLISHER'S NOTE
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PRODUCTION RIGHTS AND PERMISSIONS

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The royalty to be paid to the publisher unless otherwise stated.

AT THE COURT OF ST. VALENTINE, by E. F. Guptill. 3 principal and many minor characters, adults and children.——*Edgar S. Werner. 35 cents.*

BOBBY SHAFTOE. Humorous verse. 1 man, 2 women.——*Edgar S. Werner. 50 cents.*

CHANGED VALENTINES, by E. F. Guptill. And other plays for St. Valentine's Day. Includes: *Changed Valentines,* 3 boys, 4 girls. *Romance of St. Valentine's Day,* 1 boy, 2 girls. *Queen of Hearts.* 11 boys, 13 girls.——*Edgar S. Werner. 25 cents.*

END OF THE RAINBOW, THE, by James Plaisted Webber. A Pierrot and Pierrette Play.——*Walter H. Baker Co. 35 cents.*

HEARTS TO SELL, by Gertrude Jennings. Fantasy in 1 act. Fancy Costumes. Plays 15 minutes. A poetic fairy play for girls.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

MAKER OF DREAMS, by Oliphant Brown. 1 act. 2 men, 1 woman.——*Samuel French. 50 cents.* (*Royalty $8.00.*)

Pierrot's Wedding, by Grace James. Comedy in 1 act. 4 men, 4 women. Fantastic costumes. In GARDEN PLAYS.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

VALENTINES, by Alice C. D. Riley. Fantasy in 1 act. Two separate Pierrot plays. Set in a frame of Prologue, Intermezzo and Epilogue. A love song and a dance tune run through and unify the whole. Plays 45 minutes. This is good at any season.——*Samuel French. 50 cents.* (*Royalty $5.00.*)

V. SONGS

Bedouin Love Song, Pinsuti.
Come Where Love Lies Dreaming, Foster.
In the Gloaming, Harrison.
I Would that My Love, Mendelsshon.
Love's Old Sweet Song, Malloy.
My Love is Like a Red, Red Rose, Schuman.
O Star of Love, Pratt.
The Rosary, Pratt.
Tell Her I Love Her So, De Faye.
Thou Art Like a Flower, Rubinstein.
——The *Century Music Company. 15 cents each.*

FIFTY SHAKESPEARIAN SONGS.——*Oliver Ditson. $1.50.*

VI. INSTRUMENTAL MUSIC

Bridal Chorus, from Lohengrin, Wagner.
Carnival of Venice, Ludovic.
Cinderella, Judd.
Columbine, Delahaye.
Con Amore, Beaumont.
Fantasie, Leybach.
Fantasie, Dorn.
Faust Ballet, Gounod.
First Violet, The, Behr.
Flower Song, Gounod.
Valse Papillon, Breton.
——*The Century Music Co. 15 cents each.*

ST. PATRICK'S DAY

A Word About St. Patrick's Day

St. Patrick, the patron saint and apostle of Ireland, is one of the most celebrated of early Christian saints. Many miracles are attributed

to him. Driving the snakes out of Ireland is one of the best-known ones.

It is not definitely recorded when March 17 was first set apart as St. Patrick's Day and observed as a popular holiday in Ireland, but now it is celebrated throughout Ireland as a national holiday and the festival is observed by Irishmen everywhere.

In most cities in America it is celebrated by Irish Societies with Parades, Speeches, and Banquets. It was observed by the British and American armies during the Revolution upon several occasions, one being at the time when the British evacuated Boston and the Americans marched in and took possession on March 17, 1776.

On St. Patrick's Day the Shamrock is worn in commemoration of the fact that where St. Patrick was preaching the doctrine of the Trinity, he made use of this plant bearing three leaves upon one stem as a symbol of the great mystery.

I. A PROGRAM

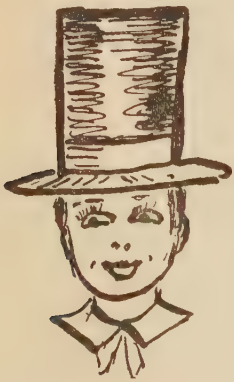
1. *A Parade* with all of the Irish Societies carrying their banners and American flags. Bands playing the well-known Irish melodies.

2. *Short talks on* The Patron Saint, Writings of St. Patrick, St. Patrick's Day in America.

3. *More Irish Songs.*

II. A CLUB PARTY

1. Everyone wearing Irish Peasant costumes, or at least suggesting the costumes by wearing caps and hats like those worn by the peasants.



2. *Irish Songs. Solos, Quartettes* and *Choruses,* as: *Kathleen Mavourneen* and *The Low-Backed Car.*[12]

[12] *The Book of a Thousand Songs.* (Mumil Publishing Co., $2.00.)

3. *An Irish Jig.*[13] Danced by a Group.

4. *A Play. The Gifts of St. Patrick,*[14] by J. C. McMullen. A one-act play. 2 men 2 women.

5. *Songs: Killarney* and *The Wearin' of the Green.*[15]

III. PARTIES—DANCES—DRILLS—PANTOMIMES

Clogs and Jigs, Vol. V, by Mary Wood Hinman.——*A. S. Barnes & Co. $1.60.*

Fairies' Revel and Rainbow Tableaux. Entertainment with Drill Dance, Tableau and Musical Recitation.——*Edgar S. Werner. 40 cents.*

International Flag Drill.——*Edgar S. Werner. 40 cents.*

Irish Jig. Dance Music.——*Edgar S. Werner. $1.00. Mss. $1.00.*

Irish Washerwoman. Dance Music.——*Edgar S. Werner. $1.00. Mss. $1.00.*

Lent's Holiday. Entertainment for luncheon or supper.——*Edgar S. Werner. Ms. $1.00.*

Parade of the Shamrocks and Shillalahs. March and Tableau for children or adults.——*Edgar S. Werner. Mss. $1.00.*

Rory O'Moore. Recitation or Pantomime. Romantic Irish dialect Verse. 10 minutes.——*Edgar S. Werner. 50 cents.*

St. Patrick's Day Party.——*Edgar S. Werner. Mss. 50 cents.*

Irish Six-Hand Reel. In Volume The Second Folk Dance Book, by C. Ward Crampton.——*A. S. Barnes & Co. $2.40.*

Suggestions for a St. Patrick's Day Program

Community Drama.——*Playground and Recreation Association. $2.00.*

IV. RECITATIONS—READINGS—MONOLOGUES —PIANOLOGUES

Barney O'Hea. Romantic humorous Irish dialect. Two minutes.——*Edgar S. Werner. Ms. 25 cents.*

Birth of St. Patrick. Humorous Irish dialect verse. 3 minutes.——*Edgar S. Werner. 50 cents.*

Black Thorn. Humorous verse.——*Edgar S. Werner. Ms. 50 cents.*

Come, Fill to Erin. Toast in verse. 1½ *minutes.*——*Edgar S. Werner. Ms. 15 cents.*

Courting of Dinah Shadd, by Rudyard Kipling. Humorous prose.——*Edgar S. Werner. 60 cents.*

Courting the Widow. Comedy. Stage business by Phelps and Short. 45 minutes.——*Edgar S. Werner. 35 cents.*

Dialect Readings. In this Volume are many Irish dialect readings.——*Edgar S. Werner. 40 cents.*

Green Fan. Musical Recitation. Introduces old Irish Airs. 10 minutes.——*Edgar S. Werner. $1.25.*

Irish Dialect Pieces in Group I of Werner's Readings.——*Edgar S. Werner. 60 cents.*

Mr. Dooley on Golf.——*Edgar S. Werner. 60 cents.*

V. PLAYS

[13] *National Dances of Ireland,* by Elizabeth Burchenal. (A. S. Barnes and Co., $3.00.)

[14] A one-act play by J. C. McMullen. (Samuel French, 30 cents.)

[15] *Songs Worth While,* by Henry S. Sawyer. (T. S. Denison Co., $1.00.)

BIBLIOGRAPHY

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COMING OF THE LIGHT, THE, by Sister Mary Edwin. A play of St. Patrick in three acts. 14 men, 4 women, and extras. A poetic fantasy revealing the struggle between St. Patrick and the early rulers of Pagan Ireland.——*Samuel French. 30 cents.*

FOUR-LEAVED SHAMROCK. 3-act Irish comedy. 3 men, 4 women. Plays 1½ hours. ——*Edgar S. Werner. 25 cents.*

GIFTS OF ST. PATRICK, THE, by J. C. Mullen. A one-act play for 2 men and 2 women.——*Samuel French. 30 cents*

KATHLEEN MAVOURNEEN or ST. PATRICK'S EVE. Domestic Irish drama in 4 acts. Plays 2½ hours. 12 men, 4 women.——*Samuel French. 25 cents.*

LAND OF HEART'S DESIRE, THE, by W. B. Yeats. Poetic play in 1 act. 3 men, 3 women. Irish peasant costumes.——*Samuel French. 25 cents.* (*Royalty $5.00.*

LIMERICK BOY. One-act farce.——*Edgar S. Werner. 25 cents.*

MY IRISH ROSE. 3-act comedy-drama. 6 men, 6 women. Plays 2½ hours. Act I. St. Patrick's Day in the morning. Act II. The Kerry Dance. Act III. The Last Rose of Summer.——*Edgar S. Werner. 35 cents.*

SAINT AND FAIRIES, by Jean Ross. For older boys and girls. 40 minutes.——*Edgar S. Werner. 25 cents.*

ST. PATRICK AND THE DRUIDS. Short dialogue for any number of boys.——*Edgar S. Werner. 25 cents.*

SHAMROCK AND ROSE. 4 acts Irish drama. Plays 2½ hours. Play of the Irish Rebellion of '98.——*Edgar S. Werner. 35 cents.*

SHAUN AROON. 3 acts. 7 men, 3 women. Plays 2 hours. A picture of country life in the Emerald Isle.——*Edgar S. Werner. 25 cents.*

TWIG OF THORN. 2-act Irish Fairy Tale. Plays 1½ hours. 6 men, 7 women. ——*Edgar S. Werner. 75 cents.*

VI. SONGS

SHAMROCK AND ROSE and other songs. R. W. Lanigan and L. A. Munier. Incidental Music for the play.——*Eldridge Entertainment Co. 60 cents.*

ST. PATRICK'S DAY SONGS.——*Eldridge Entertainment Co. 50 cents.*

Other songs given in Programs.

VII. INSTRUMENTAL MUSIC

Irish Airs, Pape.
Irish Airs, Medley March—Keiser.
Killarney, Brochard.
Kathleen Mavourneen, Freeman.
——*Century Music Company. 15 cents each.*

Chapter Fifteen

FOR HOLIDAYS AND SPECIAL DAYS THAT COME IN THE SPRING

All Fools' Day

The first of April some do say
Is set apart for All Fools' Day;
But why the people call it so,
Nor I, nor they themselves do know.
—Poor Robin's Almanac

A Word About All Fools' Day

April Fools' Day or All Fools' Day is not a holiday; but it is a time dear to children by reason of the sanction that it gives to all sorts of mischievous and harmless pranks. Its origin, though unknown, is old, as an Old English Almanac printed in 1760 contains the rhyme quoted above.

In English-speaking countries the victim of a joke is called an *April Fool,* in Scotland he is a *gowk,* and in France a *fish.*

April's coming up the hill!
All the Spring is in her train
Led by shining ranks of rain.
—Dodge

PLAYS FOR THIS SEASON, AND STUNTS AS WELL

All Fools' Day Wisdom, by Marjorie Woods. A play in 2 acts, of the 16th century, France, based on an old legend of All Fools' Day. 5 men, 3 women and a boy. In Why We Celebrate.——*Samuel French. $1.60.*

An April Fool, by Virginia Olcott. Another play for April first. Illustrated. In Holiday Plays for Home, School and Settlement.——*Dodd, Mead & Co. $2.00.*

April Fool, or the Clown Drill, by E. F. Guptill. A stunt for 6 or 8 boys.

All Fools' Day, by Robert Haven Schauffler and A. Sanford. In Plays for Festivals.——*Dodd, Mead & Co. $2.50.*

Nonsensical Games, like: *Laughing Relay,* Page; *Athletic Race,* Page; *Stunts* and *Guessing Games,* Page, are good for April Fool Parties.

Easter Time

The flowers by the garden tomb
Each lent to each its swee.,
And made a fragrant pathway
For the coming of his feet.
—George T. Packard, in *Youth's Companion*

A Bit of History

When life is slowly bursting forth anew in Springtime, in woods, in parks, and in gardens, when

The holy spirit of the Spring
Is working silently—

then comes the holy festival called Easter. One of the most joyous days observed by the Church.

Many customs, beautiful and quaint, are observed in churches and in homes as expressions of joy. Churches have special services for this closing of the forty days of Lent, and flowers of white, especially Easter lilies, decorate the altars as a sign of purity and light.

The name Easter comes from the Anglo-Saxon "Eastre," a Goddess of Light, or Spring, whose festival was celebrated in April.

The name of the festival in Greek, French, Italian and other languages comes from the Hebrew *"pesach,"* meaning *passover,* and in the early church, designated the festival of Christ's Crucifixion and the Resurrection.

After the fourth Century, it was limited to the latter feast.

From the northern source have come the joyous practices, such as Easter Eggs, the eggs being symbols of new life; Easter Salutations, Plays, and Spectacles.

I. POEMS FOR EASTER

To poems might well be added the Biblical story of the first Easter found in both John XX: 1–18 and Luke XXIV.

POEM FOR EASTER

List to the Easter music,
Music o'er all the land,
Nature in soft sweet cadence,
Carols on every hand.

Rejoice for this wonderful music
That is ringing from mountain and plain,

Rejoice for the seeds that are sleeping
That shall make for the golden grain.

Rejoice for our most loving Father
Creator, Protector and Friend,
Supplying our wants and our pleasures
With a generous and loving hand.

Rejoice that He gives us the spirit
Of love—of service—good will,
And remember the promise He left us
I will lift you up, if ye will.

So rejoice on this glad Easter morning,
Give thanks for your hopes and for cheer,
With a song in your heart, keep on serving,
'Til the next Easter morn shall appear.

—Marian Lamkin

The Spring is Here, by W. C. Bryant.
The Easter Flower, by Phillips Brooks.
Easter,[1] by Mary Clark Huntington.
Easter, by Mrs. E. C. Whitney.
Easter Day, by John Keble.
Easter Lilies, by Mary A. Denison.
The Holy Morn, by Edwin Forrest Hallenbeck.

II. SONGS OF EASTER

For Mixed Voices

ARISE, SHINE, FOR THY LIGHT IS COME, by George J. Elvey. *8 cents.*
AWAKE MY SOUL IN JOYFUL LAYS. opus 146, by C. A. Havens. *12 cents.*
CHRIST THE LORD IS RISEN, by George M. Evans. *6 cents.*
CROWN HIM WITH MANY CROWNS, by Murray C. French. *10 cents.*
COME SEE THE PLACE WHERE JESUS LAY, by John A. West. *12 cents.*
HAIL THOU HAPPY MORN, op. 85, by C. A. Havens. *6 cents.*
HEAVENS ARE TELLING, THE. *10 cents.*
A PSALM OF EASTERTIDE, by Eleanor Vary Hull. *12 cents.*
REJOICE, THE LORD IS KING, by A. E. Fisher. *15 cents.*
——*Clayton F. Summy. See prices above.*
EASTER. From Faust. For Mixed voices. Gounod-Loomis.——*C. C. Birchard & Co. 12 cents.*
EASTER MORN, by Gaines.——*C. C. Birchard & Co. 20 cents.*
EASTER SONG, by Johns.——*C. C. Birchard & Co. 8 cents.*
SING TO THE LORD (Festival or Easter Anthem), by William Hubbard.——*Clayton F. Summy. 15 cents.*
TWO EASTER HYMNS. *The Strife is O'er* and *Welcome Happy Morning,* by Charles A. Knorr.——*Clayton F. Summy. 6 cents.*

[1] The following poems are found in *Holy Days and Holidays,* by Edward Deems. (Available in reference libraries.)

III. OLD EASTER HYMNS[2]

All Hail the Power of Jesus' Name
Come All Ye Faithful, Raise the Strain
How Firm a Foundation

EASTER CAROL SHEETS.——*Playground and Recreation Association of America. 80 cents for 100.*

COMMUNITY MUSIC HAND BOOK. Contains: *Stories of Easter Carols, Cantatas for Easter.*——*Playground and Recreation Association of America. $1.50.*

Non-religious material for the Spring, under *Spring* and *May Day* in Chapter XVIII.

IV. CANTATAS

IN NATURE'S BYWAYS. Libretto by Alice D. McCurdy. An operetta for Springtime for unchanged voices. For Grades and High School. Plays 1½ hours. ——*Clayton F. Summy. 60 cents.*

WELCOME SPRING, by Alice C. D. Riley. An Easter or Spring Service. Primary Intermediate grades in School or Sunday School.——*Clayton F. Summy. 35 cents.*

FOR HE IS RISEN. Music by Joseph W. Clokey, poem by Robert Hillyer. Easter Cantata. For chorus of mixed voices. High Schools or choral societies. Time 20 minutes.——*C. C. Birchard Co. Piano-vocal score. 75 cents, Separate Organ accompaniment $1.00, Orch. rental per month $7.50.*

THE NEW LIGHT. Music by Stuart B. Hoppin, poem by Granville Hicks. Time 25 minutes. For a quartette or Chorus.——*C. C. Birchard Co. Piano-vocal score $1.00, Orch. rental per month $7.50.*

V. PLAYS AND SERVICES

BIBLIOGRAPHY

PUBLISHER'S NOTE
ON
PRODUCTION RIGHTS AND PERMISSIONS

No royalty need be paid for performing any of the plays, pageants, masques, entertainments, etc., given in this book *except where specially noted.* In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

As in some cases no performance may be given unless express permission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

BOY WHO DISCOVERED EASTER, THE, by Elizabeth McFadden. A play based on the story by Raymond McDonald Olden. In 2 acts. Plays 40 minutes. 1 man, 2 women, 1 boy. The play is profoundly religious. Opportunity for Easter music.——*Samuel French. 35 cents.* (*Royalty $10.00 where admission is charged, $5.00 where there is no admission.*)

[2] These are in any Church Hymnal.

CHALICE AND THE CUP, THE, by Mary S. Edgar. This is a Vesper Service, in which the Church tells the story of Good Friday and Easter Day. In response to her appeal for service, the Association Spirit comes. (The spirit of the parish, guild, club, etc., may be substituted for the Association Spirit, thus making the service suitable for the use of any organization.) There are two principal characters, any number of girls, and a choir. The service takes from 20 to 30 minutes and may be given very simply.——*The Woman's Press. 35 cents.*

DARKNESS AND DAWN, by Frederica LeF. Ballamy. 16 characters. Plays 1 hour. Scene, a hillside near Joseph's Garden. A mystery play for Easter, for children and for grown-ups. The story beautifully told.——*The Woman's Press. 50 cents.*

EASTER AND THE FORTY DAYS, IN SCRIPTURE, ART AND SONG, by Thomas.——*C. C. Birchard Co. 21 cents.*

FAITH, by Martha Chandler. A miracle play with modern characters. Four characters, and a choir off-stage.——*The Century Co. 35 cents.*

NATURE'S EASTER STORY, by Mildred J. Hill. A Sunday-School Leaflet.——*Clayton F. Summy. Single copies 5 cents, per dozen 50 cents.*

RESURRECTION, THE, by Rosamond Kimball. The story of the Resurrection is told through words from the Bible and illustrated in pantomime and tableau, accompanied by organ and concealed choir. It is very simple to produce, and appropriate for use in a church.——*Samuel French. 35 cents.*

RESURRECTION OF OUR LORD, THE, by May Pashley Harris. A fragment of an old 16th century miracle play. 9 principal characters, soldiers and an angel. Easy to produce and very effective.——*The Woman's Press. 50 cents.*

TRIUMPH OF LOVE, THE, by Margaret Slattery. An Easter service suitable for the Church School, consisting of hymns, Bible readings, and a little morality play. Life is shown the triumph of Love over Death. There are 14 characters and the service runs for about an hour and a half.——*The Pilgrim Press. 6 cents.*

YOUTH'S EASTER, by Helen L. Willcox. This is a morality play in which Youth accepts Hope and Love as his life companions, and is adaptable for junior members of the church. The minimum number of participants is 44, but the whole Sunday School may take part. Complete directions for costumes and staging are given with the text.——*Missionary Education Movement. 25 cents.*

VI. AN EASTER PAGEANT

TREE OF LIFE, THE, by Esther Willard Bates. 18 characters, singers, and hidden voices. An Easter Pageant of unusual beauty. Numbers may be increased by enlarging groups and choruses. In the final episode, the bare cross becomes a green and living tree, as the palm branches carried by characters are placed on it.——*The Woman's Press. 50 cents.* (*Royalty $5.00.*)

VII. OTHER EASTER MATERIAL

For Children and Young People.

CHILDREN'S EASTER JOYS. Libretto by Eleanor Allen Schroll. Music by G. H. Fillmore. Program of songs, recitations, and exercises for little folks.——*Eldridge Entertainment Co. 10 cents, or $1.00 per dozen copies.*

CRUSADER, THE, by Adam Geibel. An Easter story for Reader and Chorus. An interesting story with music.——*Eldridge Entertainment Co. 30 cents each, or $3.00 per dozen copies.*

EASTER CELEBRATIONS. This book contains poems, dialogues, pantomimes, together with suggestions for Easter entertainments and parties.——*Edgar S. Werner. 60 cents.*

EASTER LILY GARDEN, THE, by Mary Bonham. An attractive Easter exercise, using a large number of children.——*Eldridge Entertainment Co. 25 cents.*

EASTERTIDE. Consists of Seven Tableaux with singing. Songs for a three-part chorus.——*Eldridge Entertainment Co. 60 cents.*

EASTER TREASURY. Contains Primary and Intermediate Recitations, Tableaux and Drills.——*Eldridge Entertainment Co. 25 cents.*

FINDING THE KEY. A dialogue and drill for 10 or 12 boys and girls, interspersed with songs.——*Eldridge Entertainment Co. 25 cents.*

IN THE GARDEN OF LIFE, by Bell Elliott Palmer. 6 men, 7 women and children. Teaching the Easter lesson in dramatic form. Plays 45 minutes.——*Eldridge Entertainment Co. 35 cents.*

VIII. READINGS

For Young People and Older Ones

BROKEN VESSEL, THE, by Anna E. Falls. A boy at Eastertime, brings home a wayward one. 12 minutes.——*Means & McLean. 40 cents.*

DAWN, by Montague Perry. Story of Christ's healing of a little blind girl. 12 minutes.——*Means & McLean. 40 cents.*

Easter Symbol, by Stuart, in PLATFORM RECITATIONS, No. 1.——*Means & McLean. $1.10.*

EYES OF THE BLIND, THE, by Adele Rogers St. John. Dramatic story of a modern miracle wrought by faith. 12 minutes.——*Means & McLean. 42 cents.*

Johanna Shrove's Easter, by Donnell, in DRAMATIC.——*Means & McLean. $1.10.*

Additional Easter suggestions may be obtained from the catalogues of the following Organizations:

The Pageants and Exhibits Division of the Methodist Episcopal Church, 740 Rush Street, Chicago, Ill.

Commission on Church Pageantry and Drama, Protestant Episcopal Church, 289 Fourth Avenue, N. Y. C.

The Woman's Board of Foreign and Home Missions of the Presbyterian Church in the U. S. A. 156 Fifth Avenue, N. Y. C.

The Pilgrim Press, 14 Beacon Street, Boston, Mass.

IX. THE EASTER EGG HUNT AND THE EASTER EGG ROLLING

An old legend tells us that the giving of Easter eggs was a custom thought to have originated with the Persians, the eggs being symbols of new life. Coloring them red, symbolized the blood of redemption. Other colors had no special significance.

The Easter egg customs have come down to us as some of the ceremonies of the Spring. Two of them—The Easter Egg Hunt and The Easter Egg Rolling—have almost become national ceremonies, so alluring and inspiring are they to the children.

One city organizes these ceremonies always for Easter Monday. They have committees to secure nice green rolling grounds, to get the promise of many colored eggs, to get merchants to give some prizes to those finding specially marked eggs, and to give community publicity to the plans. The eggs are hidden by a committee.

They arrange different parts of the ground for different aged groups, as:

For Children under 6 years
For Children 6 to 10 years
For Children over 10 years.

Those in charge of the grounds are dressed as Mother Goose or Spring characters. They blow whistles for ceremonies to start and stop.

The hunt comes first—then different groups are called for the *Egg Rolling*. Scarcely any players get their own eggs at the foot of the hill, but that doesn't matter. In the beginning, those who have specially marked eggs have reported to the Committee before the Rolling.

I would like it as well without the prizes—that is, doing it purely for the fun and frolic.

X. CHILDREN'S EASTER PARTIES

If someone gives a Children's Party on Easter, this play would fit in very nicely:

PETER RABBIT HELPS THE CHILDREN, by Eva Williams. 20 children can take part. ——*Means and McLean, 27 cents.*

Another good program for a Children's Easter Party is a *Story-Book Party*. Everyone comes dressed as a Story-Book Character. Have stories for the entertainment. See Stories in Chapter Fifteen.

ARBOR DAY

BIRD DAY IS OFTEN INCLUDED IN THE PROGRAM

"Heaven and earth keep him who plants a tree
And his work his own reward shall be."

Probable Origin of Arbor Day

In an old Swiss village in the fifth century, this account of a Tree Planting Day is given:

"A day was appointed, and the whole community, men, women and children, marched to the woods, dug up oak saplings, and transplanted them on the common. At the close, each boy and girl was presented with a wheaten roll, and in the evening, grown people had a merry feast in the town hall."

This became an annual holiday which, I am told, still exists.

Our Arbor Day in April has come to be one of the most interesting days of the year. In many places, schoolchildren and grown-ups, rural

and urban groups, beautify the waysides, plant trees and shrubs which will stand as living joys for all who come after them.

"He who plants a tree, plants a hope."

One suggestion which I especially like to make for the Arbor Day Celebration is the planting of an *Outdoor Stage.*

THE OUTDOOR STAGE

The Outdoor Stage can be simply planted or elaborately set out.

I am thinking of the simple one, in a spot where it may be used for many outdoor programs. I want to give you just a few suggestions, in case you decide to do this.

If there is a small hill in your public park, let it serve as the auditorium. At its base plan your stage. Plant your trees, so placed as to make a background and sides for the stage. Low shrubs may be planted to add to the beauty. Outdoor plays may be given on such a stage; summer festivals may be held here; Fourth of July speakers will gather new eloquence in such a spot; Community moving pictures will have an outdoor home; school celebrations and spring festivals will find new joy if such a stage is provided; churches will use it for their outdoor fêtes, and the Grange and other organizations will find it offers a fit setting when they *bring the harvest home.*

If you have not such a hill, a stage may be raised by the boys with earth banked up behind a low retaining wall of cobble stones. If a few noble trees are already in place, they will help to forward the work. Others, carefully selected, may be planted. Low shrubs may be placed along the front edge. All this should be done before Arbor Day. On Arbor Day, each tree and shrub should be dedicated with due ceremony, and the stage as a whole should be presented to the community. It is suggested that the Mayor or other city official accept the stage for the community.

The shrubs and trees for such a stage can all be brought from the woods, or bought by groups. If there is no park, the school grounds may be used. Do not plan on a small scale, but look forward and create with the growth of the community in mind. Such a stage need cost nothing but the work and joy of doing it all together. Every child and every other person having a part in the building of the stage should feel that it is a personal thing.

If Bird Day is combined with Arbor Day, nesting boxes for the birds can be so placed as to add to the beauty of the stage, and here again is an opportunity for the boys in the manual training department to render a real service by making bird houses to be placed in the trees. See Bird Masque, p. 17.

An old Scotch farmer once said to his family of sons: "The greatest wealth that I can leave you is the trees, but don't squander this wealth, add to it instead. Plant trees, plenty of them, they will bless you and the generations who follow you."

Choosing the Place

Choose a space that will adapt itself to the audience and those taking part, in such a way that the light and the seating will be best for everyone. Arrange it, if possible, so that the afternoon sun will not come directly in the faces of either the actors or the audience. If there is a hillside, or even a slight slope, put the stage on the even ground and use the slope for the audience. If there is a stream running through a city park, plan, if it can be arranged, to have the water between the audience and the stage, as this is a great help for the acoustics of the outdoor stage.

Trees and shrubs differ greatly in different sections of the country. Advice about what to select for your stage should come from someone who knows your woods.

The Green Screen

The Stage which is planted this year will be several years in reaching its maturity, and the trees and shrubs must be planted far enough apart so that the growth will not be hindered. Therefore, it is necessary to know how to supplement the foliage and use the stage at once. Build screen frames ten feet high and fifteen to twenty feet long. Let the sides extend three feet beyond the frame, and set these extensions into the ground. Stretch wire fencing over the frame, and fill with branches. Set up the long branches, extending their ends into the ground, and tie them to the screen. Stick the smaller branches into the screen. Two of these screens will make the background, two others, ten by ten, will make the sides overlapping the background. Smaller ones can be used near entrances; covering these with green branches and paper flowers makes them very decorative. Even though the trees planted reach maturity, it will usually be necessary to fill in between with branches. If the spot already selected has trees in the background, the wire fencing can be stretched around the trees, and then the branches set up. The screens can be used year after year.

The ceremony which follows was written for the dedication of a stage in a little town in the Middle West. You may be able to adapt it for your use. Each group in the town had a leader who spoke for them as they dedicated their tree.

I. A CEREMONIAL FOR ARBOR DAY

Dedication of Trees

The History Tree planted by ——

Leader:

Man counts his life by years, the oak by centuries. At one hundred years of age, the tree is but a sapling. At six hundred, the king of the

greensward begins to feel the touch of time; but the decline is as slow as the growth was, and the sturdy old tree rears its proud head and reckons centuries of old age as it reckoned centuries of youth (Beecher).

The State Tree planted by ——

Leader:

To the great tree-loving fraternity we belong. We love the trees with a universal and unfeigned love, and all things that do grow under and around them. We plant this tree [name of tree and club] and it shall be our tree for the State of ——. It shall give joy and benefits to us and to those who come after us. In its strength and beauty it shall stand for the ideals toward which we are working.

The Tree to the Birds planted by Boys and Girls.

Leader:

Some of the best poems ever produced are the trees planted on the hillside that overlooks the broad meadows. Some of the most wonderful music ever produced is that of the birds singing with joy from the treetops. Nature finds rhymes for the trees in the recurring measures of the seasons. Winter strips them of their ornament and gives them, as it were, a prose translation, and summer clothes them in all the splendor of their leafy language (Holmes). The birds find their homes in these artistic settings. Come, birds, we welcome you, we love you. Come to our forest, and sing, and make your home here until the winter snows send you to a sunnier land. We dedicate this tree to our friends, the birds.

The Service Tree planted by ——

Leader:

To most people, a grove is a grove, and all groves are alike. But no two groves are alike. There is as marked a difference between forests as between different communities, and between different trees as between different people. The service which you may do may be different from the service of your neighbor. Each does his part to make the whole better and more lasting. —— Club plants this tree to be a strong and valuable citizen in this forest stage. It symbolizes the pledge which we make to help in the service of every day in this community.

To the Soldiers of Yesterday and to Their Sons and Daughters
Planted by ——

Leader:

We [name of club] plant this tree for the soldiers of yesterday. Those who have fought and won the battles of our Country in the years that have gone. Their names shall be kept fresh with reverent honors which are inscribed upon the book of National Remembrance.

To Our Boys planted by ——

Leader:

What conqueror in any part of Life's Broad Field of Battle could desire a more beautiful, a more noble, or a more patriotic monument than a tree planted by the hands of those who love to honor our heroes and the great service which they fulfilled (Lessing). Today our Nation is stronger because of the scenes which we have lived through. Today, whether our boys lie in Flanders Field or by God's grace were brought back to us, we feel a national welding together for community good, greater than we have even known before. To Our Boys —for their unselfish service, for their national spirit, and for the new inspiration which has come from a nation working together for Peace of the right kind—that which makes for Democracy, Truth, and Justice.

To the Red Cross planted by ——

Leader:

We love the trees, not only when they are in their glory, but in whatever state they are, in leaf or rimmed with frost, or powdered with snow, or crystal sheathed in ice, or in severe outline stripped and bare against a November sky, we love them still (Beecher). To the Red Cross we express again our love and appreciation of what it has accomplished in times of great emergency when there was great work to do. We love them. We plant this tree in honor of those legions who have won the laurels of true service. (Name of club or group.)

To Social Agencies
Y. M. C. A. Y. W. C. A.
Y. M. H. A.
Knights of Columbus
Salvation Army
Planted by ——

(Include all social service groups in your town and have representatives of each organization in the group.)

Leader:

The needs and uses of trees are almost countless. Root and Tree and Branch are of service to man every day in the year, every hour of the day, in many varieties of ways. They give joy and peace, pleasure and rest, recreation and service. We plant this tree today and dedicate it to the work of the Social Agencies. To the Y. M. C. A., Y. W. C. A., Knights of Columbus, Y. M. H. A., Salvation Army, and to Community Service. These agencies perform a service which fills a countless variety of needs, one which gives joy, pleasure, and help of many kinds. Whether on the fields of France, or in the communities or camps at home, they are never tiring in their efforts to help all who

need help and encouragement. To the roots, tree and branches of a service so wide and so valuable to the world. (Name of the group.)

To the Community planted by ——

Leader:

(Dedication of the entire stage—spoken by the chairman of the committee or someone representing the groups.)

Man counts his life by years, the trees by centuries
The King of the Greensward feels not the touch of time
He gives his life in service of wondrous kind.

I dedicate this stage of trees and greensward to the many uses that this city will find for it. It shall be a beloved part of our community.

(The Mayor accepts it for the community.)

II. QUOTATIONS ABOUT TREES

"Learn the lessons of their service, care for their friendships, and know them better each year that you live."

"There is a serene and settled Majesty in a woodland scene that enters into the soul, and delights and elevates it, and fills it with noble inclinations."

"The trees draw from us all sordid and angry passions, and breathe forth peace."

"God Almighty first planted a garden, and indeed it is the purest of human pleasures; it is the greatest refreshment to the spirit of man" (Bacon).

"The trees build up in us, not only love of the beautiful in nature but love of the beautiful in all art."

III. SUGGESTIONS FOR SHORT TALKS TO SCHOOL AND COMMUNITY GROUPS

1. Trees to plant on the farm.
2. Trees good for the school yard.
3. Story of Johnny Appleseed.
4. Why we plant the oak.
5. Historic Trees.
6. What we do when we plant a tree.
7. John James Audubon—His life and his work.
8. The birds and their homes.
9. Bird food and nesting boxes.

IV. STORIES WHICH CAN BE USED ON ARBOR DAY PROGRAMS[3] INDOORS AND OUTDOORS

Old Pipes, the Pipes and Dryads, Stockton.
Peter Pan, Barrie.

[3] These are available in any library.

Philemon and Baucis, Hawthorne.
Parable of the Trees, The Bible, Judges 9:8–15.
Why the Wren Flies Close to the Earth, F. Holbrook.
Greek Myths, Flora Cook.
Johnny Appleseed. (Account found in Encyclopedia of American Biog. under John Chapman.)
A Thousand Year Pine (Wild Life in the Rockies), Enos A. Mills.
Selections from *The Girl of the Limberlost,* Gene Stratton-Porter.

V. POEMS APPROPRIATE FOR ARBOR DAY[4]

The Little Red Apple Tree, Riley.
October's Bright Blue Weather, Helen H. Jackson.
The Blossoms on the Trees, Riley.
A Laughing Chorus, Emerson.
Building the Birch Canoe (Hiawatha), Longfellow.
Woods in Winter, Longfellow.
Among the Trees, Bryant.
Under the Willows, Lowell.
Building of the Ship, Longfellow.
Song of the Trees, Miller.
Trees, Joyce Kilmer.
The Planting of the Apple Tree, Bryant.
The Elm Tree and the Vine, Bryant.
The Last Walk in Autumn, Whittier.
The Reaper and the Flowers, Longfellow.
The Palm Tree, Whittier.
To a Pine Tree, Lowell.
Our Almanac, T. B. Aldrich.
The Greenwood Tree, Shakespeare.
Under the Washington Elm, Holmes.
An April Day, Longfellow.

VI. POEMS APPROPRIATE FOR BIRD DAY[5]

(Given here because the celebration of the two days can be held so well together.)

The Blue Heron, Maurice Thompson.
The Titmouse, Emerson.
The Bob-o-Link—Robert of Lincoln, Bryant.
The Sandpiper, Celia Thaxter.
The Bonnie Brown Quail, Lee O'Hara.
The Robin, Celia Thaxter.
The Song Sparrow, Celia Thaxter.
The Black Bird, Alice Cary.
On Seeing a Wild Bird, Alice Cary.
To a Sea Bird, Bret Harte.
The Swallow, Owen Meredith.
A Bird at Sunset, Owen Meredith.
What the Birds Said, Whittier.
The Eagle, Tennyson.
The Birds of Killingworth, Longfellow.
The Chickadee, Emerson.
The Water Fowl, Bryant.
The Oriole, Lowell.

[4] A Librarian will find these for you in the books of poems by these poets.
[5] Easily located in any library.

When Spring Really Came, Wordsworth.
Spring, John Burroughs.

VII. SUGGESTIVE OUTDOOR PLAYS FOR ARBOR DAY

BIBLIOGRAPHY

PUBLISHER'S NOTE
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The royalty to be paid to the publisher unless otherwise stated.

The Forest Spring, by Constance D'Arcy Mackay, in THE SILVER THREAD AND OTHER FOLK PLAYS.——*Henry Holt & Co. $1.50.*
The Enchanted Garden, by Constance D'Arcy Mackay, in THE HOUSE OF THE HEART.——*Samuel French, also published separately. 30 cents.*
MIDSUMMER NIGHT'S DREAM, by Shakespeare.——*Samuel French. 25 cents.*
Prayer of the Forest Spirit, The, by Virginia Olcott. A play of Fairies for Arbor Day, in HOLIDAY PLAYS FOR HOME, SCHOOL AND SETTLEMENT.——*Dodd, Mead & Co. $2.00.*
(See lists of Plays for May Day in Chapter Eighteen.)

VIII. A BOOK OF STORIES

FOREST FULL OF FRIENDS, THE, by Alden.——*Bobbs-Merrill Co. 50 cents.*

IX. A SONG FOR ARBOR DAY

THE TREES, by Frederic W. Root. Two-part song for women's voices. *Clayton F. Summy. 6 cents.*

MOTHER'S WEEK AND MOTHER'S DAY

SECOND SUNDAY IN MAY IS MOTHER'S DAY

This week in early Spring is set apart for Mothers and Daughters. Very often the plans center around banquets given by churches, clubs, and other organizations.

Special Songs familiar to the organization are usually made use of but I have heard some good ones written by groups for this occasion.

The Sunday of this week is especially emphasized in the churches.

I. A PROGRAM AROUND THE BANQUET TABLE

1. *America.*
2. *A Toast to our Mothers.* By one of the Daughters.
3. *Answer.* By one of the Mothers.
4. *Song.*
   My Mother Dear.[6]
5. *Stories.*
   I would Be true.
   The Parable of Girlhood.[7] By Margaret Eggleton.
6. *The Bond Between.* A short talk.
7. *Songs My Mother Taught Me.*
8. *Patriotism, To Home and Country.*—Short talk.
9. *Pledge to the Flag.*
10. *The Star-Spangled Banner.*

II. ANOTHER BANQUET PROGRAM

1. *Onward, Christian Soldiers.*
   Sung as groups come to the table.
2. *Invocation.*
3. *Club Groups sing their own songs.* One verse of each.
4. *Short Messages* from the girls of different groups, on My Mother—How I love Her; My Mother—How She Helps Me; My Mother—How We Play Together; My Mother—How We Work Together; or *Quotations* or *Poems* given by different ones.
5. *Some Jolly Songs* that everyone knows, as those in *Twice 55 Community Songs—The Brown Book.*[8]
6. *A Message from a Mother.*
7. *Pledge given by the Mothers.*
   "We, the Mothers, now pledge ourselves, with the help of our Heavenly Father, to make girlhood more beautiful. To our own daughters, we pledge our love and comradeship and to all daughters, we pledge our help and our hearts."
8. *Pledge given by all the Daughters.*
   "To every mother, I will be kind and thoughtful. To my own mother, I will be true and loving. To all girls, I will be helpful and kind. I will honor the name of Daughter."
9. *All—America, the Beautiful.*

III. OTHER MATERIAL FOR MOTHER'S WEEK

THE BOOK OF A THOUSAND SONGS. Including among others: *Be Kind to the*

[6] This and *Songs My Mother Taught Me,* in THE BOOK OF A THOUSAND SONGS. (Mumil Publishing Co., $2.00.)

[7] *More Fireside Stories for Girls in Their Teens.* (Doubleday, Doran & Co., $1.50.)

[8] C. C. Birchard, 15 cents.

Loved Ones, The Dearest Spot, Home Again, Home, Can I Forget Thee?, Loving Voices, Our Mother's Way.——*Mumil Publishing Co. $2.00.*

LET'S WEAR A FLOWER TODAY. (Mixed voices.)——*Eldridge Entertainment Co. 10 cents.*

MY MOTHER'S SONG.——*Eldridge Entertainment Co. 6 cents.*

MOTHER MACHREE. Ball.——*G. Schirmer. 40 cents.*

MOTHER O'MINE. Tours.——*Eldridge Entertainment Co. 50 cents.*

MOTHER LOVE. (Treble Voices.) Gaines.——*C. C. Birchard & Co. 10 cents.*

MOTHER'S SONG, A. (Treble Voices.) Hadley.——*C. C. Birchard & Co. 12 cents.*

THAT WONDERFUL MOTHER OF MINE.——*Eldridge Entertainment Co. 50 cents.*

THERE'S ONLY ONE MOTHER.——*Eldridge Entertainment Co. 35 cents.*

IV. READINGS—POEMS—PLAYS—TABLEAUX

MOTHER'S DAY PROGRAM, A. Includes: Banquet Suggestions, An Outline for a Fashion Show, A Short Comedy, Lists of Poems, Plays and Songs.——*Playground and Recreation Association of America. 25 cents.*

MOTHER'S DAUGHTER, A, by Mrs. F. D. Butchart. A Play. 9 speaking parts, and an extra group of girls. A beautiful story.——*Eldridge Entertainment Co. 25 cents.*

MOTHER'S DAY, by Robert Haven Schauffler. Material for Programs.——*Dodd, Mead & Co. $2.00.*

PLAYS FOR SPECIAL CELEBRATIONS, by Robert Haven Schauffler and A. P. Sanford. Including: Mother's Day and 7 others.——*Dodd, Mead and Co. $2.00.*

READINGS AND RECITATIONS ABOUT MOTHER.——*Eldridge Entertainment Co. 15 cents.*

Ruth and Naomi, by Elizabeth Miller. In DRAMATIZATION OF BIBLE STORIES.——*University of Chicago Press. $1.25.*

Tableaux, Showing Mothers of the World:

1. *A Doll's Mother* (a small child with doll).
2. *An Indian Mother* with babe on back.
3. *A Pioneer Mother.*
4. *A Peasant Mother* or a procession of mothers with babes, using Mothers of Many Nations.
5. *A Mother of Today.*
6. *The Madonna and Child.*

Another group of Tableaux:

1. *The Smallest Mother* (child with doll).
2. *The Young Mother* (with babe).
3. *A Gold Star Mother.*
4. *The Greatest Mother of the World.* (Red Cross.)

MEMORIAL DAY

One Flag, one land, one heart, one hand,
One Nation, evermore.

—Holmes

A Word About Memorial Day

One day in the Spring of each year, set apart as a legal holiday, to do honor to those who fought on either side in the War of Secession.

The spirit of the day has grown now, to include the soldiers of all wars.

It is a day of dignified addresses, Exercises, Parades and Military Salutes, as well as the laying of flowers and planting of shrubs.

I. A COMPLETE PROGRAM

This is easy to arrange for and needs no rehearsing.

The Slogan is—"A Flag in Every Home."

10: 00 o'clock—Parade.

All organizations, led by those we call Patriotic Organizations, both men's and women's groups, ending at the place where the program is to be held.

10: 45—Program on the Field.

1. *America.*[9]
2. *Invocation.*
3. *Battle Hymn of the Republic.*
4. *Flag Raising by the American Legion.*
5. *Battle Cry of Freedom.*
6. *Your Flag and My Flag.*[10] By Wilbur D. Nesbit or some other patriotic poem.
7. *Salute to the Flag.*
8. *America, the Beautiful.*
9. *Lincoln's Speech at Gettysburg.*
10. *Deck with Wreaths our Heroes' Graves.*[11]

A song for mixed voices.

II. A CEREMONIAL FOR MEMORIAL DAY

Plans for the Ceremonial

1. *Invite* every group in town to join in this commemoration ceremonial.
2. *Plan* to have it out of doors, if possible; if not, in a large enough place so that all may be accommodated.
3. *Plan* a short parade, starting from a central place to the point where the ceremonial will be held.
4. *Have* a sufficient number of marshals and other leaders so that no time will be wasted.
5. *Have a Song Leader.*
6. *Have* definitely arranged places for the various groups, so that there will be no confusion. For instance:

The G. A. R. on the platform at the beginning. The Mayor is on the platform, also the one representing America.

[9] The familiar patriotic songs in this program may be found in *Twice 55 Community Songs—The Brown Book.* (C. C. Birchard & Co., 15 cents.)

[10] This poem and Lincoln's Gettysburg speech are available in any library.

[11] See Songs, page 424.

The one representing Patriotism is to the left of the platform. The Spanish-American War Veterans are grouped to the left of the platform—The American Legion to the right. The Boy Scouts and the Campfire Girls at the back of the space where the ceremonial is held; if out of doors, at the back of the audience. (The Spanish-American War Veterans and the American Legion may come from the back of the space and remain at left and right. If there at the beginning, they will rise when the ceremony begins.)

America and *Patriotism* are two symbolic characters. These may be in white, carrying flags, and wearing gold bands about heads.

The Ceremonial

1. *Flag Raising.* If out of doors.
2. *Flag Salute.*
3. *The Star-Spangled Banner.*
4. *The Mayor Speaks.*

This Memorial Day of —— brings to each of us a feeling that we, as a nation, this year need to show our reverence for those who have fought on the battlefields, in a newer and deeper way, through consecrating ourselves to the great purposes and ideals which have been strengthened by the conflicts through which we have passed.

Let the day be one of inspiration to us to go forward, and to work for the fulfillment of those ideals for which the boys on Flanders Field and on other battlefields gave their lives.

On this day let us pledge ourselves anew to the Soldiers of Yesterday, and to the Soldiers of Today. Let us pledge ourselves that we will earnestly, reverently, and with our faces toward the Star in the East, go forward in faith, and with a new devotion to our community, to our state, and to our nation. Let us give of ourselves in the largest way possible in service to the world.

5. *America Speaks:*

We are assembled to do homage to our American Soldiers of Yesterday and Today. Yes, to all the soldiers who have fought and died in the cause of freedom, justice and democracy. No thought is more sacred than the memory of those who have given their lives in the hour of their country's need; but not alone to those who have passed beyond do we owe this observance, for Memorial Days declare the patriotism of the living no less than the virtues of those whom they commemorate. By our remembrance of those who answered the call of the flag, and fell beneath its folds, we give inspiration to those whose valor must guard the flag now, and in the future.

6. *Patriotism* leads the Spanish-American War Veterans to the platform. (This group may come from the back or from the left—they remain at left.) The G. A. R. rise and the Veterans salute. The Mayor and America receive this group.

America speaks to both groups:

All honor to the Soldiers of Yesterday and Today. Valiantly did they go forth to the conflict that posterity might enjoy the unity of a true Republic. Generations come and go; the issues for which they fought, pass into history; new problems and new contests claim our attention, yet the debt of gratitude which we owe to our soldiers is one which cannot be paid by this or future generations.

7. *The Soldiers of Today—Army and Navy,* led by *Patriotism,* assemble at right of platform.

America Speaks:

America can only say this to you, the Soldiers of Today, that she has learned from you many lessons of big service which she had never known before, lessons in World Service. To you who have returned to us and to those who lie on battlefields, to those who carried the burdens here, and to those who paid the supreme sacrifice wherever they were, we give of love and gratitude today. We, as a nation, hope to show our faith in you by going forward with the big problems that face us today, and by doing our service in the largest way that we can.

"Count thine own land of every land the pride,
Beloved o'er all the world beside.
Come at her call, raise the standard high
For freedom, for country and for God."

8. *Song. America, the Beautiful.*

9. *Patriotism* leads the Boy Scouts and the Campfire Girls and Girl Scouts, carrying American flags. They assemble in front of the platform, raise their flags high, and with all of those present, lead in the Pledge to the Flag.

10. *The Mayor speaks:*

Through the needs that have bound us closer as a nation, through the strifes that have led us as one nation to stand for Justice, Freedom, and Democracy, we have learned the lessons of Loyalty and of Service which should make our future building as a nation, stronger and greater than it has ever been before. To our soldiers the nation owes its best service; with them today we pledge ourselves anew to Justice, Truth, and Liberty.

11. *A Minister* gives this word picture of the future:

"And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. . . . And I heard a great voice out of heaven saying, Behold, the Tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God. And God shall wipe away all tears from their eyes, . . . neither shall there be any more pain: for the former things are passed away," and Democracy, Liberty, and Justice shall reign among men.

12. *Song. America.*

III. OTHER MATERIAL

1. Songs

ALL FOR AMERICA, by Clay Smith. Unison song.——*Clayton F. Summy. 8 cents.*

AMERICA FOR ME. Music by Mellicent R. Wick. Poem by Henry van Dyke. ——*Clayton F. Summy. 6 cents.*

DECK WITH WREATHS OUR HEROES GRAVES, by C. C. Converse.——*Clayton F. Summy. 5 cents.*

FLAG GOES BY, THE, by Nellie Poorman. Unison.——*Clayton F. Summy. 8 cents.*

I LOVE THE STARS AND STRIPES, by Jessie L. Gaynor. Women's voices.——*Clayton F. Summy. 8 cents.*

HERE COMES THE FLAG. HAIL IT, by C. C. Converse. Unison.——*Clayton F. Summy. 6 cents.*

2. Poems

MEMORIAL DAY, by Robert Haven Schauffler. Contains other material also for the day.——*Dodd, Mead & Co. $2.00.*

GREAT POEMS OF THE WORLD WAR. A treasury of poems.——*T. S. Denison & Co. 75 cents.*

3. Plays and a Pageant

MEMORIAL DAY PAGEANT, by Josephine Thorp. A simple pageant in which honor is paid to the dead, of the Civil, Spanish-American and World Wars.—— *Playground and Recreation Association. 25 cents.*

PLAYS FOR PATRIOTIC DAYS, by Robert Haven Schauffler and A. P. Sanford.—— *Dodd, Mead & Co. $2.50.*

4. Programs in the Making

MANY A WAY FOR MEMORIAL DAY. Compiled and edited by Grace B. Faxon. ——*Edgar S. Werner. 60 cents.*

MEMORIAL DAY, by Robert Haven Schauffler.——*Dodd, Mead & Co. $2.00.*

ROLL CALL OF HEROES, THE. A Memorial Day Entertainment. 15 women, 8 men. ——*Dramatic Pub. Co. 25 cents.*

Chapter Sixteen

FOR HOLIDAYS AND SPECIAL DAYS THAT COME IN THE SUMMER

Children's Day

Suffer the little children, and forbid them, not to come unto me, for of such is the kingdom of heaven. —The Bible

A Word About Children's Day

EARLY in June, with banners and with flags, with flowers and with song, the children have their programs and their services. Ofttimes each of them carries a flower as they come, and sometimes singing birds in their cages add to the beauty and song.

In some centers, Flag Day and Children's Day are celebrated together.

I. A PROGRAM

1. *One of the Sunday-School Songs.*
2. *The Children's Hour.* Longfellow.
3. *Happy Children's Day.*[1] A Service.
4. *Another of the Sunday-School Songs.*

II. OTHER MATERIAL

Children's Day Helper. A collection of exercises, drills and recitations.——*Eldridge Entertainment Co. 20 cents.*

Children's Day Treasury. Contains recitations, tableaux and drills.——*Eldridge Entertainment Co. 25 cents.*

Festal Queen, The, by Ira Wilson. A charming Children's Day Cantata for Sunday Schools.——*Eldridge Entertainment Co. 30 cents.*

Greater Than Solomon. A Cantata for Sunday School and Choir.——*Eldridge Entertainment Co. 30 cents.*

Plays for Special Celebrations, by Robert Haven Schauffler and A. P. Sanford. Including: Mother's Day, Children's Day, Labor Day, Columbus Day, Health Week, Music Week, and Book Week.——*Dodd, Mead & Co. $2.50.*

Rose March and Drill. For 16 girls. Costumes easy.——*Eldridge Entertainment Co. 25 cents.*

Exercises and Services: *Lead On, O King, Hearts of Gold, The Call of the Flowers, The Beautiful City, A Day in June, A Daisy Chain, Mother Nature and Her Messengers.——Eldridge Entertainment Co. These services are 8 cents each or 85 cents a dozen.*

[1] Eldridge Entertainment Co., 8 cents.

In the May Day Material, Chapter Eighteen, will be found many Spring Songs adaptable to Children's Day Programs.

Independence Day

FOURTH OF JULY

From the day of this Declaration, the people of North America were no longer the fragment of a distant empire. . . . They were a nation, asserting as of right, and maintaining by war, its own existence. . . . A nation was born in a day. —John Quincy Adams

A Word About Independence Day

This is the greatest American holiday, as it commemorates the birth of the United States as a Nation.

The Resolutions and the Speeches which influenced this period are well known to you, and can easily be found in any library.

The Declaration was written by Thomas Jefferson in a room on the second floor of a house on the corner of Market and Seventh streets, Philadelphia. Jefferson was lodging there at that time. The house was torn down years ago, but the old desk on which the Declaration was written is now in the Library of the Department of State.

John Adams tells us how to celebrate this day, in a speech which he made on July 3rd, 1776. He said:

"This second (fourth) day of July, 1776, will be the most memorable epoch in the history of America. I am apt to believe that it will be celebrated by succeeding generations as the great anniversary festival. It ought to be commemorated and solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires and illuminations from one end of this continent to the other, from this day forward for evermore."

Since those days we have realized that Independence day can be celebrated in a quieter way and lend itself to making stronger not only our citizenship, but the citizenship of all of our friends from other countries who have chosen America as their home.

Patriotic celebrations in many parts of our country include groups of people who are learning about our Flag, about the laws of our country and about its history. Therefore I shall include under this heading not only Independence Day material, but also material which is appropriate to use on Flag Day and in any Americanization Work.

I. A PROGRAM

1. *Song. America.*
2. *Story of the Declaration of Independence.*

3. *Tableau. The Spirit of '76.*[2] (From the painting by Willard.)
4. *The American Flag.*[3] By Henry Ward Beecher.
5. *Song. Hail Columbia.*
6. *The Bell of Liberty.* By J. T. Headley.
7. *A Flag Drill.*
8. *Pledge to the Flag.*
9. *The Star-Spangled Banner.*

II. OUTLINE FOR A FOURTH OF JULY FESTIVAL

Prologue. Theme: Meaning of the Day.

Band plays *The Red, White and Blue.*

Proclamation by the Mayor for a sane and patriotic Fourth and a welcome to all the hosts of the city.

Song. Columbia, the Gem of the Ocean.

Episode I

The First Days of Independence

Chimes are heard in the distance. They come nearer.

The Second Continental Congress, led by *Liberty,* enters, cheering.

Song. *Battle Hymn of the Republic.*

Cheers.

Girls representing the thirteen original states enter, led by *America.* They execute a figure march. Halt! at center and lead in a Patriotic Song.

A group of girls do a *Flag Drill* and all sing *America.*

Episode II

Home of the Nations

Patriotism enters from one side and the *Spirit of New America* enters from the other.

They salute each other, and *New America* summons different Folk Groups. These are either American school and community groups who take the parts, or foreign-born groups in the community.

Each group carries its own Flag, and enters to its National Air.

America receives the group, and a Boy Scout presents each leader with an American Flag.

These groups either give one of their Folk Dances, or sing one of their Songs, or play on their musical instruments. Each group takes a place near *America.*

[2] Send to Perry Picture Co., Malden, Mass., for catalogue with copy of painting.

[3] This and *The Bell of Liberty* may be found in WERNER'S READINGS AND RECITATIONS No. x, (Edgar S. Werner, 60 cents.)

When all the groups have been received, one of the leaders of the New Americans gives a short speech on *America We Come.*

All—Salute to the Flag.

The Star-Spangled Banner.

III. MATERIAL FOR PROGRAMS

1. Readings [4]

America, William Cullen Bryant.
American Flag, The, Henry Ward Beecher.
Bell of Liberty, The, J. T. Headley.
Birthday of the Republic, The, T. Paine.
Declaration of Independence, Carl Schurz.
For Freedom, Edna Dean Proctor.
Fourth of July, George W. Bethune.
My Country, George E. Woodbury.
On The Declaration of Independence.

2. Orations [5]

American Ideal, The, Henry Miller.
American Independence, Samuel Adams.
American Pioneer, The, Franklin K. Lane.
American War, The, Lord Chatham.
Flag Day Address, Woodrow Wilson.
Flag of the Union, Forever, The, Fitzhugh Lee.
Flag, the Old Flag, The, John A. Dix.
Liberty or Death, Patrick Henry.
Makers of the Flag, Franklin K. Lane.
National Duties and International Ideals, Theodore Roosevelt.
Republic That Never Retreats, Beveridge.

3. Recitations—Drills—Exercises.

American Patriot Collection. Compiled by Julia Martin.——*Eldridge Entertainment Co. 40 cents.*

Bonnie Color Bearers, The. A Flag drill for almost any age girls.——*Eldridge Entertainment Co. 25 cents.*

Emblems of Liberty, by Harriet Wilbur. A Patriotic exercise for 7 or more boys and girls.——*Eldridge Entertainment Co. 25 cents.*

Hail to the Flag, by Wilbur. A new patriotic drill for 7 girls.——*Eldridge Entertainment Co. 25 cents.*

Flag Makers, The, by Edna R. Warrell. For Children's Day, Flag Day or any Patriotic Occasion. Any number. Plays 8 minutes.——*Eldridge Entertainment Co. 25 cents.*

Liberty March. A drill for 12 girls.——*Eldridge Entertainment Co. 25 cents.*

Our Country's Flag. A drill and exercise for 46 girls.——*Eldridge Entertainment Co. 25 cents.*

Under the Stars and Stripes, by Alice Cook Fuller. A complete program.——*Eldridge Entertainment Co. 25 cents.*

IV. PLAYS

[4] All of these may be found in Werner's Readings and Recitations No. X. (Edgar S. Werner, 60 cents.)

[5] All of these may be obtained from *Means & McLean* at 37 cents each.

BIBLIOGRAPHY

PUBLISHER'S NOTE ON PRODUCTION RIGHTS AND PERMISSIONS

No royalty need be paid for performing any of the plays, pageants, masques, entertainments, etc., given in this book *except where specially noted.* In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

As in some cases no performance may be given unless express permission is obtained from the publisher acting as the author's representative, intending producers are especially cautioned—when special requirements and forms of permission are given for the right to perform—to secure this information and permission before giving the play.

The royalty to be paid to the publisher unless otherwise stated.

ABOVE ALL ELSE, LIBERTY. 3 girls, 7 boys and extras. Three scenes, and an interlude.——*The Woman's Press. 50 cents.*

Crowning of Washington, by Stanley Schell. Found in Washington's Celebrations No. 45 of WERNER'S READINGS AND RECITATIONS.——*Edgar S. Werner. 60 cents.*

DRAMATIZATION OF THE DECLARATION OF INDEPENDENCE, and the Constitutional Convention.——*Palmer Company. 25 cents. (Royalty contribution required.)*

Flag of the Free, by Elizabeth B. Grimball. Includes the ceremony of making the Flag. In COMMUNITY DRAMA.——*The Century Company, $2.00.*

IN THE FOREST OF EVERYDAY, by Nina B. Lamkin. Uses large cast of Community groups. A play in Masque form. (*In manuscript only, with Royalty $5.00.*)

MAKING AMERICANS, by Kate Alice White. 4 scenes. 11 speaking parts.——*Means & McLean. 37 cents.*

MELTING POT, THE, by Lucile Berry. 12 children. 20 minutes. Children of 10 different countries introduced to Uncle Sam.——*Means & McLean. 37 cents.*

OUR OWN BELOVED AMERICA, by Martha L. Dingman. New citizens from 7 countries take part.——*Means & McLean. 27 cents.*

SIGNING OF THE DECLARATION OF INDEPENDENCE. Tableaux of scenes attending the signing.——*Samuel French. 30 cents.*

TOWARD LIBERTY, by Lucy Barton. A pageant play for school and community groups.——*Playground and Recreation Association. 25 cents.*

V. FESTIVALS AND PAGEANTS

DAUGHTERS OF FREEDOM, by Fannie Buchanan. A picture pageant of music and color.——*Samuel French. 30 cents.*

Festival of Freedom, by Elizabeth Hines Hanley. In COMMUNITY DRAMA.——*The Century Company. $2.00.*

FESTIVAL OF YANKEE DOODLE, by Sue Ann Wilson. 10 principal parts and 17 groups which may have from 2 to 20 in each group. Plays 2 hours. Good for small communities.——*The Woman's Press. 50 cents.*

Pageant of Patriots, by Constance D'Arcy Mackay, in PATRIOTIC PLAYS AND PAGEANTS. 200 to 500 in cast.——*Henry Holt & Co. $1.50.*

PAGEANT FOR CITIZENSHIP DAY, by Albion Fellows Bacon. A July 4th pageant prepared by the General Federation of Women's Clubs, 1734 U. St., N.W., Wash., D. C.

THIRTEEN COLONIES, THE, by Adelene K. Radke. 13 characters, prologue and 14 episodes.——*The Woman's Press. 50 cents.*

UNDER THE STARS AND STRIPES, by Elizabeth B. Grimball.——*Playground and Recreation Association. 25 cents.*

VI. MUSIC

1. Songs

AMERICAN PATRIOTIC SONGS FOR SCHOOLS.——*Eldridge Entertainment Co. 10 cents each, 75 cents a dozen, $6.00 a hundred.*

KHAKI SONG BOOK.——*G. Schirmer, Inc. 50 cents.*

PATRIOTIC SONGS FOR HOME AND SCHOOL. Edited by John Carroll Randolph.——*G. Schirmer, Inc. $1.50.*

SIXTY PATRIOTIC SONGS OF ALL NATIONS. Edited by Granville Bantock.——*G. Schirmer, Inc. $2.50.*

2. Orchestral Music

AMERICA. T. M. Tobani.——*G. Schirmer, Inc. $1.35.*

AMERICAN PATROL. F. W. Mossham.——*G. Schirmer, Inc. $1.05.*

HAIL AMERICA. March. George Drumm.——*G. Schirmer, Inc. $1.50.*

THE EVOLUTION OF DIXIE. M. L. Lake.——*G. Schirmer, Inc. $1.65.*

SUNNY SOUTH. J. P. Lampe.——*G. Schirmer, Inc. $1.50.*

STARS AND STRIPES FOREVER. Sousa.——*G. Schirmer, Inc. 75 cents.*

THE STAR-SPANGLED BANNER.——*G. Schirmer, Inc. 40 cents.*

VII. OTHER MATERIAL

INDEPENDENCE DAY, by Robert Haven Schauffler. Collection of Prose and Verse.——*Dodd, Mead & Co. $2.50.*

PATRIOTIC PIECES FROM THE GREAT WAR. Compiled by Edna D. Jones.——*Penn Publishing Co. 40 cents.*

SUCCESSFUL ENTERTAINMENTS.——*Penn Publishing Co. 40 cents.*

Chapter Seventeen

PROGRAMS FOR THE CHRISTMAS TIME

IN SCHOOLS—CLUBS—CHURCHES—COMMUNITIES

I have always thought of Christmastime as a good time; a kind, forgiving, charitable, pleasant time, when men and women seem by one consent to open their shut-up hearts freely,—and I say, God Bless It. —Charles Dickens

It is a good thing to observe Christmas Day. The mere marking of time and seasons, when men agree to stop work and make merry together, is a wise and wholesome custom. —Henry van Dyke

I. A COMMUNITY CHRISTMAS FESTIVAL

THIS Community Celebration was given in hundreds of towns, cities, and rural sections in the Middle West.

Christmastime, with its spirit of Peace and Good Will, its spirit of Joy and Service, should be the most wonderful Festival of the whole year through which to enrich Community Thought. Hamilton Mabie says in his *Book of Christmas:*

"Before the Christmas fire that for two thousand years has sunk into embers to blaze again into a great light at the end of the twelfth month, men are not only reunited in the continuity of their fortunes, but in the wholeness of their lives; in their power of vision as well as of sight, in their power of feeling as well as of thought, in their power of love as well as of action."

We find Christmas festivals in almost every country, and through them we know that these celebrations are many centuries old. Today the Community celebration is being revived in all America.

Will your community join the long procession of joyous Christmas Carolers as they sing again the wonderful story of the Christ Child and reconsecrate the peoples of the world to Joy, Love and Service?

Plans for developing the Festival

1. The Celebration

Is under the direction of a committee from the churches, schools, and clubs. All groups are invited to coöperate.

2. The Carolers

The Choir Leaders and other musicians in the town and rural dis-

tricts are the natural leaders of groups of carolers. Every group, however, has some member who can be carol leader for that group.

Many mothers are glad to gather neighborhood groups of children or adults and help them prepare the carols.

Many teachers are glad to work up carols with the boys and girls in school.

Churches can have many groups through their Sunday-School classes and other church organizations.

The groups of carolers can meet as one large chorus and be trained by one or more leaders. As they are divided into small groups, group leaders may be assigned. Each group should have at least five carolers.

Get in touch with all singing groups possible and let the enthusiasm spread as far as it will.

3. The Path of the Carolers

Those in charge of the groups should map out very carefully the paths which the carolers will follow.

All of the town and rural districts should be covered by the carolers. Be sure that all the highways and byways get a bit of this Christmas cheer.

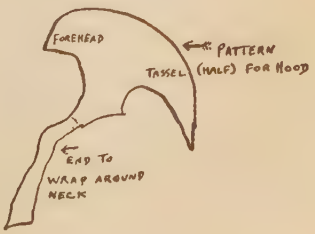
Assign each group to a definite territory and judge about the time it will take to complete the journey.

People owning automobiles are glad to help with the transporting of the carolers.

4. The Costumes of the Carolers

The carolers, after the fashion of many years ago, wear the red capes trimmed with a border of snow (cotton) and red caps with borders of snow (cotton). Use any red material, as cambric or Canton flannel. This material may be bought by the bolt and supplied to the leaders at wholesale; each group making its own costumes from a pattern furnished.

The following suggestion is not historical. but we think you might



use it for its artistic effect and its touch of Christmas: Gray capes, lined with brilliant red. The capes turn back on the left side and a large bunch of holly berries is fastened there. Caps of gray, with snow on them and a bunch of holly berries on the left side.

5. The Carols [1]

This is suggested as the song to be sung at the tree by all the carolers before they separate to go their many ways.

Oh, Little Town of Bethlehem,
How still we see thee lie;
Above thy deep and dreamless sleep
The silent stars go by.
Yet in the dark streets shineth
The everlasting light,
The hopes and fears of all the years
Are met in thee tonight.

Oh, Holy Child of Bethlehem,
Descend to us we pray,
Cast out our sin and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
Oh, come to us, abide with us,
Our Lord Emanuel.

—Phillips Brooks

Other carols:
Christian, Awake, Salute the Happy Morn.
Hark! The Herald Angels Sing.
It Came Upon a Midnight Clear.
Joy to the World.
Oh, Come, All Ye Faithful.
Sleep, Holy Babe.
The Christmas Tree.
While Shepherds Watched Their Flocks.

6. The Candle-Lighted Homes

Every home in the town or rural districts joins with the carolers to light them on their way, and to give them Christmas Greetings of Love and Good Cheer.

As the carolers sing under your window, light the "candle" and place it in the window as your message to them and as your apprecia-

[1] All these suggested carols may be found in *Ten Christmas Carols and Hymns for Community Singing.* (Oliver Ditson Co., New York, or Lyon and Healy, Chicago, at 10 cents each or $5.00 per hundred.)

tion. (For safety and also to comply with fire department rules, use an electric light in the window for the "candle.")

A "candle" in every home, means a community of homes filled with the Spirit of Christmas.

7. The Tree

A large Christmas tree is placed in a central part of town and many colored lights radiate from it. At the top, the star is the brightest point.

If the town is large, there may be several trees in different sections so that they are convenient for all to enjoy.

A suggestion which may interest your town is this: In the Spring plant a community Christmas tree; it will grow through the years and will be dedicated to all those who live the Spirit of Christmas in this Land of the Every Day.

8. The Expense of the Celebration

Let us make this a real Community Celebration by each one giving some part of the Festival.

a. The carolers give the carols, their time, and all the Christmas joy they radiate.
b. The business men on a certain street give the tree.
c. Certain other business houses give lights for the tree, and others give decorations of many sorts.
d. Other groups give the music needed for the rehearsals of the carolers.
e. Groups of boys and men clear the streets of snow, if by so doing they make the paths of the carolers more pleasant.
f. The mothers in the homes help with the capes and the caps. Let these belong to the community, and start the Community Costume Chest. This can be added to and borrowed from as community celebrations are planned.
g. Groups at church and club centers refresh the carolers at the end of their journey.

Program

The carolers begin their program on Christmas Eve and end on New Year's Eve, or begin the week before Christmas and end on Christmas Eve. Each evening, certain groups gather at the tree, sing *Oh, Little Town of Bethlehem,* and then go forth as darkness spreads its mantle over the town.

1. Let all the church bells ring out the hour for the carolers to gather at the tree each night. If there are chimes, this may be made very beautiful.

2. Assembling of the carolers at the tree, *Oh, Little Town of Bethlehem* and other carols to be sung that night.

3. All carolers leave the tree at the same time and end their carol singing at about the same time.

4. In connection with the carols at the tree, other numbers may be planned:

a. Twenty minutes of Community Singing led by the Carolers.
b. A band or orchestra in a short program.
c. Children's Night, Christmas Eve. Groups of Children, singing their Christmas songs and playing a Christmas game about the tree, or dancing a Christmas dance. See *A Community Christmas* in Chapter Ten, as well as the following suggested dance:

The Dance of the Christmas Bells.[2]

Music: Chorus of *Jingle Bells* or any schottische time.

Groups sing as they dance. Formation with partners, bells on ankles and wrists. Run in to double circle formation around the tree, inside hands joined. Outside of this double circle there may be another larger double circle. Five hundred children have been used in one celebration, but a group of 20 or 30 is effective.

Skip forward by twos in the circle during the first singing of the chorus—16 skips.

On the repeat, stop—face partners, join left hands, and run around partner—16 steps. Then, shaking arms high in the air, turn around selves with eight little running steps and stamp five times on *One-Horse Open Sleigh.*

Repeat first two movements and run from the field.

This ends the Program at the tree and now the groups go forth to sing in the community. Groups sing during the week in stores, in hospitals, and to other groups of shut-ins. In some communities the groups that are to sing at the tree each night, are divided in this way:

1st Night—Groups from the churches.
2nd Night—The Industrial Groups.
3rd Night—Men's and Women's Clubs, Y. M. C. A., and Y. W. C. A.
4th Night—The Schoolchildren.
5th Night—Everyone who can come.

II. OTHER COMMUNITY CELEBRATIONS

FOR SCHOOLS—CHURCHES—CLUBS—ASSOCIATIONS

Christmas Songs of different Nations.

If your community includes groups from other countries, have them sing the songs of their countries, wearing their national costumes. This may be made more elaborate by asking each group to pantomime a native Christmas custom.

[2] *Twice 55 Games with Music.* (C. C. Birchard & Co., 15 cents.)

These books, with the customs and beliefs of different countries, will give you material for such a program:

CHRISTMAS SONGS OF MANY NATIONS, by Katherine Wallace Davis.——*Clayton F. Summy. 25 cents.*

THE BOOK OF CHRISTMAS, by Hamilton Wright Mabie.——*The Macmillan Co. $1.25.*

CHRISTMAS IN MERRIE ENGLAND WITH OLD CAROLS, DANCES, AND A MASQUE, by Mari Ruef Hofer.——*Clayton F. Summy. 25 cents.*

THE EVERGREEN TREE, by Percy MacKaye and Arthur Farwell. A Christmas Masque of the Tree of Light, for community singing and acting. ——*D. Appleton & Co. $1.50.* Music for Choruses and Old Carols—— *John Church Co. 50 cents.*

A Presentation of The Messiah is one of the most impressive musical contributions that could be made to a city's Christmas celebration.

A Festival with the dances of different countries, given around the Christmas Tree.

THE GIFTS WE BRING, by Nina B. Lamkin. A pageant for children, High School and older groups. Characters and groups are Snow Birds, Automatic Toys, Jumping Jacks, Candles, Candy Sticks, Colored Balls, etc. There is a Santa Goodfellow and there are Fairies of Peace, Love and Good Will. Complete directions for staging, music, costumes and production.——*T. S. Denison & Co. $1.00.*

STAR IN THE EAST, by Constance D'Arcy Mackay. Story of the Shepherds and the Wise Men, and can be acted by as many adults and children as desired. Largely built of Christmas Carols.——*Henry Holt & Co. $1.50.*

III. A PROGRAM OF CAROLS, WITH TABLEAUX AND PROCESSIONALS

1. *It Came Upon a Midnight Clear.*

Sung off-stage with lights low, and gradually growing higher as the song ends.

2. *Joy to the World.*

Sung by a Processional Chorus in white, coming up the aisles of the church toward the platform. As they come, the tree lights up, and as the song is ending the curtains open to show the *Manger Scene.* The chorus remains in front of the platform or at the sides.

3. *Oh, Little Town of Bethlehem.*

The Tableau of the Manger, the Babe, and the Mother Mary is the setting for this carol.

4. *Oh, Come, All Ye Faithful.*

Sung as Shepherds come from the left and kneel at left before the Manger. They remain.

5. *We Three Kings of the Orient Are.*

Sung as the Wise Men come from the right, bearing gifts and kneel at right before the Manger.

6. *Hark! The Herald Angels Sing.*

Sung as a group who have heard the Glad Tidings come with arms lifted in prayer, then kneel, as the curtains close slowly.

IV. CHRISTMAS STORIES,[3] CAROLS, AND A CHRISTMAS PLAY

One of the Carols.
Story. The Fir Tree. Hans Christian Andersen.
A Carol.
Story. The Christmas Banquet. Nathaniel Hawthorne.
Another Carol or Two.
Play. Where Love Is.
From the Tolstoi Story described in Chapter Nine.
Stories of the Carols.[4] With caroling in between.

V. A CHRISTMAS VESPER SERVICE

The carols and Scripture Reading, with opening Processional:

1. *Processional. Hark! The Herald Angels Sing.*
2. *Prayer.*
3. *Oh, Come, All Ye Faithful.*
4. *Scripture,* given by different people rising in their places.
   Deut. 8: 12
   II Samuel 7: 16
   Isaiah 11: 1, 3
   Isaiah 9: 2
   Zech. 9: 9
   Isaiah 52: 1, 2
   Isaiah 9: 6
   Isaiah 35: 1, 2.
5. *Holy Night.*
6. *Scripture. Luke* 2: 8–20.
7. *Oh, Little Town of Bethlehem.*
8. *A Reading* from van Dyke's *Spirit of Christmas.*
9. *Silent Night.*
10. *Recessional. Joy to the World.*

The singers who entered in the Processional leave at this time in a singing Recessional.

VI. PLAYS

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[3] *The Book of Christmas,* by Hamilton W. Mabie. (Macmillan Co., $1.25.)
[4] Send to the Playground and Recreation Association of America, 315 Fourth Avenue., New York City, for *Stories of the Carols* (10 cents).

cially noted. In every case where royalty is required the exact amount is stated, or the producers are referred to the publisher or author's agent for the required permission and fee.

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The royalty to be paid to the publisher unless otherwise stated.

For Young People and Older Ones

Blessed Birthday, The, by Florence Converse. 20 to 30 characters. Children or adults. In GARMENTS OF PRAISE.——*E. P. Dutton & Co., $2.00.*

Christmas Story, The, by Rita Benton. 8 boys, 7 girls, 14 to 16 years old. Plays 40 minutes. In BIBLE PLAYS.——*Abingdon Press. $1.25.*

CHRISTMAS STORY, THE. Dramatized by Virginia A. Griswold. This is the Bible story in the language of the Bible. Any number of adults and children can be used. Plays 1 hour.——*Samuel French. 35 cents.*

CHRISTMAS CAROL, THE, by C. Z. Barrett. Dramatization of Charles Dickens's charming story. 15 men, 4 women. Plays 1 hour.——*Samuel French. 25 cents.*

CHRISTMAS TALE, A, by Maurice Banchor. A poetic play. 1 act. 2 men, 2 women. Plays 30 minutes. A beautiful little miracle play laid in the 15th century.——*Samuel French. 35 cents.*

FIAT LUX. (*Let There Be Light.*) By Faith Van Valkenburgh Vilas. A modern mystery play. 1 act. 3 men, 1 women. Modern costumes. 25 minutes. Simple, impressive and beautiful.——*Samuel French. 35 cents.*

Gift of Time, The, by Constance D'Arcy Mackay. Through Father Time, and his attendants, Present, Past, Future and the Hours, a mortal learns that the fairest Christmas gift of all is the New Year. The play includes dancing. In THE FOREST PRINCESS.——*Henry Holt & Co. $1.35.*

PLAYS FOR COMMUNITY CHRISTMAS. Includes: *Elves and the Shoemaker; Where Love Is, God Is; Holy Night; Twelfth Night Activities.*——*Extension Division, Univ. of Wisconsin, Madison, Wis. 10 cents.*

Prologue to Passing of the King, by Nina B. Lamkin. Described in RELIGIOUS PLAYS. Chapter IX, page 142.

SEVEN GIFTS, by Stuart Walker. A pantomime. A charming play for adults. 11 men, 4 women.——*Playground and Recreation Association of America. 25 cents.*

SEVEN AGES OF GIVING, by Florence Magill Wallace. A spectacular entertainment in two scenes. Tells the story of the love that Mother Earth bears for her children. Includes a processional of the seven ages, a drill representing the seasons.——*Samuel French. 30 cents.*

Violet Under the Snow, by Dennis Clough. 4 men, 1 woman and Choir Boys. A very charming play.——In THE DRAMA Magazine, *Nov. 1922. 25 cents.*

WHAT MEN LIVE BY. Adapted by Virginia Church, from Story by Tolstoi. 1 act. 7 boys, 3 girls, 2 children. Plays 45 minutes.——*Walter H. Baker & Co. 35 cents.* (*Royalty $10.00.*)

For Children

THE CHRIST CHILD IN ART, SONG AND STORY, by Mari Ruef Hofer with Choruses and Stories.——*Clayton F. Summy. 25 cents.*

Christmas Conspiracy, The, by Elizabeth Woodbridge. 12 characters. 20 minutes. In ST. NICHOLAS BOOK OF PLAYS AND OPERETTAS. Also contains *A*

16th Century Christmas, and *Christmas Eve at Mother Hubbard's.*——*The Century Co. $1.50.*

Christmas Guest, The, and *On Christmas Eve,* by Constance D'Arcy Mackay. Two beautiful children's plays in HOUSE OF THE HEART.——*Samuel French. Each 30 cents.*

EMPTY STOCKING ELF, by May Harbin Flint. 16 boys, 5 girls, 8 to 12 years. 20 minutes.——*T. S. Denison Co. 50 cents.*

KINGDOM OF LOVE, THE, by Frances Christian. 20 or more boys and girls in grammar and high schools.——*Eldridge Entertainment Co. 25 cents.*

MOTHER GOOSE'S CHRISTMAS VISIT, by Edith Thompson Langley. Uses any number of children. Always a success.——*Samuel French. 30 cents.*

THERE WAS ONE WHO GAVE A LAMB, by Annette Mason Ham. A Nativity Play with Carols. An angel requests passersby to give gifts. Each has an excuse, until a child comes and gives his prized possession, a lamb. Very successfully produced.——*I. Fisher & Bro. 60 cents.*

VII. PAGEANTS AND MASQUES

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The royalty to be paid to the publisher unless otherwise stated.

A CHRISTMAS MYSTERY, by Jane Judd and Linwood Taft. Nativity Pantomime to be used in connection with community sing.——*The Pilgrim Press. 25 cents.*

A Christmas Miracle Play, by Samuel A. Eliot, Jr., in LITTLE CLASSICS. Vol. I. Follows line of old miracle plays. Difficult. 20 or more characters.——*Little Brown & Co. $2.00.*

A CHILDREN'S CHRISTMAS PAGEANT, by Ruth Bryan Owen.——*Woman's Home Companion,* December 1923. The Gifts we Bring—See p. 144.

Masque of Christmas, by C. D. Mackay. In FOREST PRINCESS AND OTHER MASQUES.——*Henry Holt & Co. $1.35.*

THE PROPHETIC CHILD, by Rev. Langley Sears. Uses passages from Bible and familiar Christmas hymns. For church auditorium. 40 characters, with prologue and choir.——*The Pilgrim Press. 35 cents.*

SOUTHUMBERLAND'S YULETIDE, by C. Arthur Coan. Good community Christmas Masque. Many people, old and young. Requires little rehearsing. Full instructions.——*Samuel French. 50 cents. (Royalty $10.00.)*

BETHLEHEM, by Lawrence Housman. A Nativity Play. Especially adapted to church schools.——*The Macmillan Co. $1.00.*

A CHRISTMAS PAGEANT, by Felicitas Saleski. Very effective. Directions given. Plays 20 minutes or more. Large number of characters.——*Eldridge Entertainment Co. 25 cents.*

THE NATIVITY. A Christmas festival composed entirely of selections from the Bible story of the Nativity, arranged as a mystery play. Accompanied by carols adapted for easy production by children or young people. To be given as a service at Christmas time in the churches.——*Samuel French. 25 cents.*

A PAGEANT FOR CHRISTMAS EVE, by Helen Durham.——*Woman's Home Companion,* December 1924.

PERFECT GIFT, The, by Elizabeth Hines Hanley. The Spirit of the Star guides the Spirit of Christmas to the place where at last is found the Perfect Gift.——*Playground & Recreation Association of America. 25 cents.*

VIII. CHRISTMAS CANTATAS

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The royalty to be paid to the publisher unless otherwise stated.

LIVING PICTURES OF THE CHRISTMAS STORY, by Grace E. Stover. Tableaux—Music—Story. For children and adults.——*Clayton F. Summy Co. 50 cents. Book of Music, 12 cents.*

WONDROUS WORDS OF LOVE, by Philo A. Otis. For adults.——*Clayton F. Summy Co. 60 cents.*

WHAT HAPPENED TO SANTA? by Clara L. Lucas. For children.——*Clayton F. Summy Co. 25 cents.*

THE BIRTH OF CHRIST, by Mrs. Crosby Adams. For church or school.——*Clayton F. Summy Co. 25 cents.*

STAR OF DAWN, by Ian Alexander. A Christmas Choral Drama. For adults. ——*The Century Co. $2.00.*

THE ADORATION. The Cantata begins and ends with *Adeste Fideles.* Eight voices or a large chorus with soloists. 20 minutes. For adults.——*Edgar S. Werner. 75 cents.*

BETHLEHEM. A Scriptural word of modern difficulty. For adults.——*Edgar S. Werner. 75 cents.*

JINGLE BELLS, by Mr. and Mrs. Lewis. Includes characters of Santa and Dame Claus and 8 children.——*C. H. Ditson & Co. 40 cents.*

CHRISTMAS TIME. A splendid Christmas Festival. 25 to 50 boys and girls. ——*John Church Co. 25 cents.*

THE BABY'S FIRST CHRISTMAS TREE. Text by Gertrude Farwell, music by Arthur Farwell. A musical play for children. For lower grades. Time 25 minutes. 7 principals and chorus.——*C. C. Birchard & Co. Piano and Vocal Score, 50 cents. (Requirements for performance, purchase of seven copies. Royalty $5.00 where admission is charged.)*

THE CHRISTMAS TOYS WAKE UP. Libretto by Florence Kirk, music by John V. Pearsall. For grades 1 to 6. For unison and two parts. Time 45 minutes. 8 principals and chorus. Chorus of Moonbeams, Jumping Jacks, Candy Canes and Mottoes.——*C. C. Birchard & Co. Piano and Vocal Score, 75 cents. (Requirements for performance, purchase of 8 copies. Royalty $5.00 where admission is charged.)*

Jeanette—Isabella. A story play for lower grades. Time 20 minutes. A dramatization of an old Provincial Carol, in pantomime and song. Number 3 in the ELSMITH SERIES OF MUSIC PLAYS FOR CHILDREN.——*C. C. Birchard & Co. (Requirements for production, purchase of 4 copies. $5.00 royalty where admission is charged.)*

IX. OTHER BOOKS THAT WILL HELP YOU

SANTA CLAUS CHRISTMAS BOOK, by N. Moore Banta. For all grades. 12 plays, 9 stories, 42 recitations, 11 carols, 4 quotations.——*A. Flanagan & Co. 40 cents.*

KRIS KRINGLE CHRISTMAS BOOK, by N. Moore Banta. Plays, drills, dialogues, quotations, songs.——*A. Flanagan & Co. 40 cents.*

THE CHURCH PROGRAM BOOK. Tableaux, pantomimes, quotations, songs.——*A. Flanagan & Co. 40 cents.*

CHRISTMAS PLAYS, PANTOMIMES, DANCES, by Mari Ruef Hofer.——*A. Flanagan & Co. 40 cents.*

THIRTY CHRISTMAS DIALOGUES AND PLAYS FOR ALL AGES.——*A. Flanagan & Co. 40 cents.*

CHILDREN'S BOOK OF CHRISTMAS STORIES, by A. D. Dickinson and Ada M. Skinner.——*Doubleday, Doran & Co. $1.75.*

COME CHRISTMAS, by Eleanor Farjeon. A gay little book of new Christmas poems. For old and young. Illustrated by Rachel Field.——*F. A. Stokes Co. $1.75.*

WERNER'S CHRISTMAS BOOK. 100 recitations, readings, songs, carols, pantomimes. ——*Edgar S. Werner. 60 cents.*

ST. NICHOLAS CHRISTMAS BOOK. Stories and poems.——*Harper and Brothers. $2.00.*

DENNISON'S PARTY MAGAZINE. The Christmas number.——*Dennison Mfg. Co. 25 cents.*

A LITTLE CHILD'S BOOK OF HOLIDAY PLAYS, by Frances Gillespy Wicks.——*The Macmillan Co. 75 cents.*

OLD ENGLISH CHRISTMAS REVEL AND THE OXFORDSHIRE ST. GEORGE PLAY. Arranged by Constance D'Arcy Mackay.——*Playground and Recreation Association of America. 15 cents.*

X. CHRISTMAS DANCES

THE GIFTS WE BRING, by Nina B. Lamkin. *The Candy Sticks, The Christmas Bells, The Snow Birds, The Tinsel Fairies, The Automatic Toys,* and many other Christmas dances.——*T. S. Denison & Co. $1.00.*

XI. CHRISTMAS MUSIC

TEN CHRISTMAS CAROLS AND HYMNS FOR COMMUNITY SINGING. Octario No. 13,052. Includes: *Christians Awake, Salute the Happy Morn. Hark! The Herald Angels Sing. Joy to the World. Oh, Come, All Ye Faithful. Oh, Little Town of Bethlehem. Sleep, Holy Babe. The Christmas Tree. While Shepherds Watched Their Flocks.——Oliver Ditson Co. 5 cents each, 40 cents per hundred.*

CHRISTMAS CAROLS (Ten), selected by Roy R. Murphy.——*Clayton F. Summy Co. 10 cents.*

NOEL, NOEL, HIS BIRTHDAY, by Joseph W. Clokey.——*Clayton F. Summy Co. 6 cents.*

THE MANGER OF BETHLEHEM, by C. A. Hewens. Christmas Anthem with violin, harp and organ accompaniment.——*Clayton F. Summy Co. 15 cents.*

OH, LITTLE TOWN OF BETHLEHEM, by P. T. Lutkin.——*Clayton F. Summy Co. 12 cents.*

ON CHRISTMAS MORN, by A. F. McCarroll.——*Clayton F. Summy Co. 6 cents.*

CHRISTMAS SONGS AND CAROLS, by Kate D. Wiggin.——*Charles H. Ditson Co. 10 cents.*

THE CHILD'S CHRISTMAS TREE, by Arthur Farwell.——*G. Schirmer, Inc. 10 cents.*

CHRISTMAS TIME SONGS AND CAROLS. Opp. II, by Mrs. Crosby Adams.——*Clayton F. Summy Co. 50 cents.*

XII. COSTUMES AND SCENERY

Costumes should be simple, but with good line and color. The children can often use parts of their own clothing and add a cape, a cap, or green and red decorations.

The illustrations in Fairy Tale Books will give many good suggestions, also the Dennison Christmas Magazine.

All the Plays and Pageants and other Christmas Programs suggested in this chapter can be simply produced. A plain background is always good. Curtains across back-stage make a background for all sorts of programs. These may be made of denim, Canton flannel, or galatea.

See Chapter Twenty-one for further suggestions.

Chapter Eighteen

MAY DAY AND THE SPRING

The Spring is here, the delicate footed May,
With its fingers full of leaves and flowers,
And with it comes a thirst to be away
In lovelier scenes, to pass these sweeter hours.
—Willis

A Word About May Day

MAY DAY brings with it the spirit of outdoor festivities, with flowers and maidens gay. It has always been so. Every country has in its history some ceremony of spring, and woven in and through it is a legend or myth which its people love.

In Rome, this marked the period sacred to Flora, the Goddess of Flowers, and flower-decked processions were common everywhere.

In England, it was called "Bringing in the May," when they brought a tall, straight tree from the woods, dressed it with green, danced about it, and crowned a May Queen.

Spring and the May Day have come down to us as a time to celebrate (out of doors, if we can) through legend and story, through music and the dance, the mysteries and the beauties of childhood, youth, and nature.

In recent years, May Day has been proclaimed National Child Health Day, and sponsored by the National Child Health Association. Clubs, schools, churches, and whole communities, rural and urban, have celebrated with plays, festivals, and other programs glorifying childhood, through which they might pledge themselves anew to childhood and youth.

It is so easy to have a May Program. Here are suggestions and much material from which to choose.

I. MAY DAY PROGRAM SUGGESTIONS

1

Arrange a program by using Quotations, Songs, and Poems about the season and its interests. (This plan is good for school assemblies and for girls' and women's clubs.)

II

A Program of Singing Games, Folk Dances, and Folk Songs with some stories of childhood and spring. (This material may be varied, so as to become a seasonal program for any group from children to college and community age.)

III

A Processional, having flowers gathered in the fields or on the hillside. After the procession, form groups surrounding the open space where the Maypole is standing with its streamers fastened to the ground.

We often have several Maypoles, each dressed in different colors, those of playgrounds, classes in college, different schools, etc. Groups dance Folk Dances or Dances of the Flowers, Wind, Birds, Butterflies, etc.

Now the Queen comes with her Attendants, and she is crowned. The Maypole is danced before her.

The Queen and her Attendants lead off the Recessional. Songs are sung between some of the numbers, and before the Queen is crowned. (This is adaptable to all groups.)

IV

An Outdoor Play is often just what you want.

V

Sometimes, a story may be used for a theme, as, *Robin Hood and Maid Marian.* A *Reader* tells the story briefly, bringing out how Robin was made a worthy citizen.

Part I of the program comprises Old English Dances and Games. The *Reader* tells us that today, as in the olden days, we love the out of doors, we like to play games, dance and make merry. We believe in health and citizenship.

Part II is made up of Dances, Games, Stunts, Songs, any material you may have ready. This ends with a Maypole, if you wish, and Robin and Marian may be crowned Lord and Lady of the May. (This may be adapted to all groups.)

VI

Another theme I like is the story of *Demeter and Persephone* which may be a pantomime of the story, with dances and music.

VII

In one city, we invited all groups (churches, clubs, schools, hospitals, social agencies) doing any form of health work, to contribute a three- to five-minute number.

Through pantomime, song, dance, or tableau, they dramatized their work for the health of the community.

Children danced *The Rain, The Sun, The Milk Fairies,* etc. Health Clowns did stunts and gave rhymes they had written. A Hospital showed

Services, a weighing, measuring, etc. The whole was joined together by a *Reader*.

The balance of this chapter is made up of a variety of suggestions from which to make up your program. Try it once, and you will always want a May Day.

II. QUOTATIONS AND POEMS

We often need quotations for parties, placards, programs and what not, in connection with the May Day Festival.

Spring hangs her infant blossoms on the trees,
Rocked in the cradle of the Western breeze.—Cowper

And Spring comes slowly up this way.—Coleridge in *Christabel*

Now nature hangs her mantle green
On every blooming tree,
And spreads her sheets of daisies white
Out o'er the grassy lea.
—Burns in *Lament of Mary, Queen of Scots*

TOAST TO MAY

Here's to the day when it is May,
And care as light as a feather.
When your little shoes and my big boots
Go tramping o'er the heather.—Bliss Carman

The lovely town was white with apple blooms,
And the great elms overhead,
Dark shadows move on their aërial looms
Shot through with golden thread.
——From *Hawthorne,*[1] by Longfellow

Came the Spring in all its splendor,
All its birds and all its blossoms,
All its flowers and leaves and grasses.
——From *Hiawatha,*[2] by Longfellow

For, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land.
—*The Song of Solomon,* 2:11, 12

[1] *Bryant's New Volume of Poetry,* by W. C. Bryant. (Doubleday, Doran and Co., $5.00.)
[2] *American Poems,* edited by A. W. Long. (American Book Co., $1.20.)

SPRING

Listen, my friends, I heard today
That gentle Spring was on her way.
She sent a message to you and I
Saying she'd greet us bye and bye.

She's working and laughing and full of glee,
She's opening the brooks, and setting them free.
She's coaxing the seeds from their long winter nap
And urging old earth to put on her green wrap.

She's flecking the willows with gray furry buds,
She's dyeing the violet in tints that we love,
She's painting the flowers in colors so bright
In her glorious art room that's hid from our sight.

She's calling the birds to come with their songs,
She's calling, oh, yes! She's calling us all,
To come with new courage, new life and withal
To laugh and be happy and help one and all.

Happy children, bright youth, and all everywhere,
Let's join in the love song that rings through the air.
Let's be happy and joyous and catch the refrain
And glorify Spring that is with us again.

—Marian Lamkin

THE AWAKENING

There's a charm in the air of the early spring morn,
We feel it, but cannot describe it in form;
'Tis Nature, awakening from blissful repose
Beneath the warm cover of wintry snows.

Soon, soon she will greet us with smiles of delight
Those smiles are the showers and sunshine so bright;
They will coax Old Earth with her somber brown dress
To don the green robes which we all love the best.

Come out, happy children, 'tis time to begin
All the games and the sports that come with the Spring;
Come join with the birds in their glad refrain,
For the music of Spring is with us again.

The anthems of Spring played on harps of the wind,
Should woo us to Peace with the world all akin,

For they tell us that brightness and love are still near,
And they're planning for us—for our joy and our cheer.

Come out, gentle youth, with high hopes and fond dreams,
The world is your work-shop, with privilege it teems,
Good work, noble purpose can lead you aright,
And Success will then crown your structure of life.

Come out, sterner age, would you live o'er the past,
Would you dream the old dreams, too golden to last?
But the touch of the Spring has renewed them again,
And the filmy sweet shadows we trust will remain.

Let's join in the rhythm of Nature's vast choir,
Let's fashion our minds to its harmonies clear,
And its melodies sweet will enter our soul
Like a balm which soothes and makes us whole.

—Marian Lamkin

SOURCES FOR ADDITIONAL MAY DAY POEMS

May Day. From April (and May), by Ralph W. Emerson, in Volume POETRY OF THE SEASON. Edited by M. I. Lovejoy.——*Silver Burdette & Co. 68 cents.*

May 1840. Sonnets of the Season, by Hartley Coleridge. In NEW GOLDEN TREASURY. Edited by Earnest Rhys.——*Duttons, Inc. $1.60.*

A May Morning. Anon. In CAMBRIDGE BOOK OF POETRY.——*T. Y. Crowell Co. 75 cents.*

May and Her Flowers, by Alice M. Kellogg. In SPRING AND SUMMER SCHOOL CELEBRATIONS.——*Penn Pub. Co. 35 cents.*

III. SONGS FOR MAY DAY

For Children

MOTHER NATURE SONGS. Music by Henrietta C. Stevenson. Words by Kate Berry Reed. A charming collection.——*Clayton F. Summy Co. 50 cents.*

Spring, by Mildren J. Hill, in SEVEN SONGS.——*Clayton F. Summy Co. $1.00.*

OUR VERY OWN STORY BOOK, by Annie Terhune. Words by Margaret G. Hays. 12 children's songs.——*Clayton F. Summy Co. 25 cents.*

A BOOK OF CHILDREN'S SONGS. op. 49 by Adolf Weidig. Words by Mary Morgan. ——*Clayton F. Summy Co. 40 cents.*

SCHOOL SONGS, by R. G. and F. L. Cole. *The Rainbow Fairies, Dance Song* and others.——*Clayton F. Summy Co. 15 cents.*

POSIES FROM A CHILD'S GARDEN OF VERSES, by Wm. Arms Fisher.——*Oliver Ditson Co. $1.00.*

For High School and Older Ones

THE YEAR'S AT THE SPRING, by Mrs. A. D. Mason.——*C. C. Birchard & Co. 30 cents.*

A SPRING CHORUS op. 15 No. 1, by Adolf Weidig.——*C. C. Birchard & Co. 40 cents.*

THE PRIDE OF MAY, by Abraham Roy Tyler. A Madrigal in eight parts.—— *C. C. Birchard & Co. 15 cents.*

WAITING FOR THE MAY, by William G. Hammond. For mixed voices.——*C. C. Birchard & Co. 15 cents.*

'TIS BREAK OF DAY, by W. F. Heath. For mixed voices.——*C. C. Birchard & Co. 12 cents.*

SPRING SONG, by Mendelssohn. Arranged by Frederick W. Root. A four-part song for women's voices.——*C. C. Birchard & Co. 15 cents.*

THE BUGLE OF SPRING, with Trumpet Obligato, by Pitcher.—— *C. C. Birchard Co. 15 cents.*

COME SPRING, by Pitcher.——*C. C. Birchard & Co. 15 cents.*

DAY SPRING, by Tschaikowsky. Orchestration available from publisher.——*C. C. Birchard & Co. 10 cents.*

Fairy Song. From MIDSUMMER NIGHT'S DREAM, by Simmerman.——*C. C. Birchard & Co. 11 cents.*

WELCOME TO SPRING, by Purcell.——*C. C. Birchard & Co. 7 cents.*

For Treble Voices

DAFFODILS, by Mason.——*C. C. Birchard & Co. 7 cents.*

THE FAIRY DANCE, by Arditi.——*C. C. Birchard & Co. 14 cents.*

SONG OF THE RHINE NYMPHS, by Wagner.——*C. C. Birchard & Co. 16 cents.*

WALTZ AND CHORUS FROM FAUST, by Gounod.——*C. C. Birchard & Co. 11 cents.*

IV. INSTRUMENTAL MUSIC FOR MAY DAY AND THE SPRING

Easy Enough for Children's Groups

MUSIC	*SUGGESTED DANCE OR PANTOMIME*
DANCING NYMPHS, by Florence A. Goodrich.——*Clayton F. Summy Co. 30 cents.*	The Dancing Nymphs.
MAY DANCE, by Chas. B. Macklin.—— *Clayton F. Summy Co. 30 cents.*	A Maypole Dance.
DANCE OF THE FAIRIES, by Buenta Carter.——*Clayton F. Summy Co. 30 cents.*	A Fairy Dance.
WILL O' THE WISP, by Gordon B. Nevin.——*Clayton F. Summy Co. 60 cents.*	Dance of the Bees, or the Fireflies.
IN A GARDEN, by Olga H. Fisher.—— *Clayton F. Summy Co. 50 cents.*	The Flower Dance.
SKIPPING ROPE, by Martin F. Ralston. ——*Clayton F. Summy Co. 30 cents.*	Play Activities as Skipping Rope, Rolling Hoops, etc.
ROBIN TELLS A MERRY SONG, by Elsa E. Swartz.——*Clayton F. Summy Co. 25 cents.*	Dance of the Birds

For Upper Grades, High School, College, and Community

SCARF DANCE, by Chaminade.——*Century Music Co. 15 cents.*	Dance of the Winds.
VALSE PAPILLON, by Breton.——*Century Music Co. 15 cents.*	Dance of Birds and Butterflies.

SPRING ZEPHYRS, by Greenwald. Waltzes.——*Century Music Co. 15 cents.*	Dance around Maypole, or Dance of Flowers or Wind.
AIR DE BALLET, Callirhoe. by Grieg. ——*Century Music Co. 15 cents.*	A Dance of Forest Nymphs.
ANITRAS DANCE, by Grieg.——*Century Music Co. 15 cents.*	A Dance of Joy.
SONG OF SPRING, by Merkel.——*Century Music Co. 15 cents.*	Dance of the Leaves.
FAUST WALTZES, by Gounod.——*Century Music Co. 15 cents.*	The Fountain and the Brook.
ELFIN DANCE, by Grieg.——*Century Music Co. 15 cents.*	Dance of Elves.
GROTESQUE MARCH, by Sindling.—— *Century Music Co. 15 cents.*	Dance Grotesque.
MINUET, Don Juan. by Mozart.—— *Century Music Co. 15 cents.*	English Minuet.
MOMENT MUSICAL, by Schubert.—— *Century Music Co. 15 cents.*	Pipes of Pen.
AIDA GRAND MARCH, by Verdi.—— *Century Music Co. 15 cents.*	Opening Processional.
MARCH MILITAIRE, by Schubert.—— *Century Music Co. 15 cents.*	Greek Games.
CORONATION MARCH, by Meyerbeer. ——*Century Music Co. 15 cents.*	Recessional or Closing March.

V. CANTATAS, OPERETTAS AND DANCE CYCLES

BIBLIOGRAPHY

PUBLISHER'S NOTE
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For Boys and Girls 8 to 14

CINDERELLA IN FLOWER LAND, by Marion Luder. It tells the story of Cinderella, only all the characters are flowers, and the lost slipper is a Lady Slipper. Music bright and attractive. Any number can take part.——*Chas H. Ditson & Co. 30 cents.*

Fairy Changeling, The, by Harriet Prescott Spofford. 35 characters and a chorus. Songs and choruses are set to music from Gilbert and Sullivan's Operas and other well-known airs. Recommended for a Commencement Program. In ST. NICHOLAS BOOK OF PLAYS AND OPERAS.——*The Century Co. $1.10.*

GOBLIN FAIR, THE, by Cordelia Brooks Fenno and Arthur Bergh. There are two scenes, but it can be given in one. 25 to 40 children take part. Plays 45 minutes. Full directions for all dances.——*C. C. Birchard & Co. $1.00.*

GOOSELAND, by Elizabeth Van Olinda Curtis. Three short acts. Plays 1 hour. Music is melodious. Staging and costumes easy.——*Clayton F. Summy Co. 35 cents.*

POSY BED, THE, by Alice C. D. Riley. This is a flower operetta. It contains beside the Prelude, 20 musical numbers available for children not accustomed to part singing.——*Clayton F. Summy Co. 60 cents.*

QUEEN OF THE GARDEN, THE. Libretto by F. H. Martins. Music by Carrie Bullard. For lower grades. 30 minutes.——*C. C. Birchard & Co., Piano and Vocal Score, 75 cents. Chorus parts, 15 cents. (Royalty $5.00 when admission is charged. Requirement for production, purchase of 6 piano vocal scores.)*

SUNNY SPRING MORNING, by Jacob Singer. Libretto by Hanchen Rehfield Levy. A delightful operetta for children from 2nd grade to 6th. Singable music attractive dances and lines. Plays 2 hours.——*Clayton F. Summy Co. 75 cents.*

For Upper Grades, High School, and Older Ones.

FOUNTAIN OF YOUTH, THE. Poem by M. Josephine Moroney. Music by E. S. Hosmer. A picturesque presentation of the story of Ponce De Leon and his legendary discovery. Arranged for 1st and 2nd soprano, also for mixed voices. Time 20 minutes.——*C. C. Birchard & Co. Piano Vocal Score, $1.00. Orchestration rental $5.00 per month full score. Duplicate parts 50 cents each.*

HANSEL AND GRETEL, by Bertha Elsmith. An English Song Play. 5 principal characters and chorus of Angels, Sandmen, Dew-men, Witches and Cookie children. Plays 1½ hours.——*C. C. Birchard & Co. Piano Vocal Score $1.50. Chorus parts 25 cents. Orchestration rental—per month—$10.00 full score. Duplicate parts—per month 75 cents each. (Requirement for performance, purchase of 5 copies of Piano Vocal score. Royalty $5.00 when admission is charged.)*

MAY, THE MAIDEN. A choral dance cycle arranged from the Ballet Music of Gounod's *Faust,* with text and musical paraphrase by Harvey L. Loomis. Plays 15 minutes.——*C. C. Birchard & Co. Piano Vocal Score for Mixed Voices 35 cents. Piano Vocal Score for Treble Voices 35 cents. Orchestration rental—per month—full score $7.50. Duplicate parts, 50 cents each.*

PAN IN AMERICA. Libretto by Robert F. Allen. Music by Carl Venth. An Operatic Pageant. Plays 1½ hours. 13 principles, 9 muses. Chorus of Stars, Satyrs, Indians, Colonial Ladies, Cavaliers and Children. In Prologue, 3 acts, and Epilogue.——*C. C. Birchard & Co. Piano Vocal Score $2.00. Vocal Parts 30 cents. Orchestration rental $15.00 per month, full score. Duplicate parts $1.00 per month. Separate parts $1.50 per month. (Requirement for performance, purchase of 12 copies of Piano Vocal score, and copies of chorus parts needed.)*

ROSE MAIDEN, THE, by Cowen.——*C. C. Birchard & Co. Chorus Parts only, 30 cents.*

PLAY OF ROBIN AND MARION, THE. Text and music by Adam de la Halle (1230–1288). Reconstructed and harmonized by Jean Beck. English translation by J. Murray Gibbon. Plays 30 minutes.——*C. C. Birchard & Co. Piano Vocal score with directions for staging $1.25. Orchestration rental, $15.00 per month full score, Duplicate parts, $1.00 per month. (Requirement for production, purchase of 10 copies of Piano-Vocal score. Royalty Fee $10.00.)*

SPRING RAPTURE. Text by Nellie R. Eberhart. Music by Harvey B. Gaul. Arranged for treble and male voices. Plays 20 minutes.——*C. C. Birchard & Co. Piano-Vocal Score 75 cents. Chorus parts 25 cents. Orchestration rental —per month—full score $10.00, Duplicate parts, 75 cents. Separate parts $1.00.*

VI. FESTIVALS—MASQUES—PAGEANTS

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AMERICA, YESTERDAY AND TODAY, by Nina B. Lamkin. Cast of 50 to 500 Indian, Forest and Patriotic groups.——*T. S. Denison & Co. $1.00.*

CONSPIRACY OF SPRING, THE, by Mary S. Edgar. Appropriate for May Day or any Spring Festival. There are Nature Sprites and Flowers that do homage to Spring. Plays 45 minutes.——*The Woman's Press. 50 cents.* (*Royalty $2.00.*)

CROWNING OF SPRING, THE, by Sara Kingsbury. 3 acts. A spring pantomime with music and dancing.——*The Woman's Press. 50 cents.*

DAY AT NOTTINGHAM, A, by Constance D'Arcy Mackay. Based on theme of Robin Hood. A flexible festival in which large groups of children can be used.——*Playground and Recreation Association of America. 15 cents.*

EVOLUTION OF THE ENGLISH MAY DAY, by Eleanor Lane Peabody. A pageant play presenting the meaning of May Day.——*Eldridge Entertainment Co. 35 cents.*

FESTIVALS OF DAYS, THE, by Lucy South Proudfoot. A pageant into which many dances may be woven. 40 to 100 characters.——*The Woman's Press. 50 cents.*

FESTIVAL OF PROSERPINA, THE, by Margaret Lynch Conger. 7 main characters. Attendants, Flowers, Insects. 8 episodes. Has been successfully used with schools and clubs.——*The Woman's Press. 50 cents.*

JACK-O'-THE-GREEN AND THE POTENTATE OF WEATHERDOM, by Margaret C. Gretchell. A May Festival, introducing any number. The scene is an open green with a Maypole.——*The Woman's Press. 35 cents.* (*Royalty $1.00.*)

MAY DAY IN CANTERBURY, by Anne Fountaine Mowry. A colorful pageant with music and dance.——*Eldridge Entertainment Co. 50 cents.*

MAY DAY REVELS. A pastoral cantata including Maypole dance.——*Eldridge Entertainment Co. $1.25.*

Masque of Pomona, by Constance D'Arcy Mackay. Has been used in Schools and Colleges as a May Day celebration. In FOREST PRINCESS, AND OTHER MASQUES.——*Henry Holt & Co. $1.35.*

MASQUE OF PSYCHE, or THE SEVEN AGES OF THE SOUL. An arrangement of scenes from Shakespearian plays. By Winifred Ayres Hope.——*Samuel French. 75 cents.*

SPRING PANTOMIME, by Mari Ruef Hofer.——*Clayton F. Summy Co. 75 cents.*

SPRING, QUEEN OF YOUTH, by Edith Roeder Jacobs. 100 or more characters. The Seasons pass in review before Youth, who chooses Spring. Directions for costumes and dances.——*The Woman's Press. 50 cents.*

SILENT VOICE, THE, by Olive C. Jones. 15 principal characters with Flowers, Birds and Rabbits. A pageant play for Spring and Summer.——*The Woman's Press. 50 cents.*

VII. PLAYS FOR THE SPRING

Dances given in Chapter XIX on *Dances* are all appropriate for May Day.

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The royalty to be paid to the publisher unless otherwise stated.

AT THE WISHING WELL, by Helen Clark. A pretty play for intermediate ages. ——*Eldridge Entertainment Co. 25 cents.*

ENCHANTED GARDEN, by Constance D'Arcy Mackay. Good for May Day or as a Graduation play. Most of the 10 characters are flowers. Many extras can be used. Plays 45 minutes.——*Samuel French. 25 cents.*

FAIRY RING, THE. A charming Fairy Tale, dramatized. For younger children. Plays 25 minutes.——*Eldridge Entertainment Co. 25 cents.*

First May Basket, The, by Frances Gillespy Wickes. A whimsical and delightful play with children dryads, fairies and wood creatures. In A CHILD'S BOOK OF HOLIDAY PLAYS.——*The Macmillan Co. 75 cents.*

GOLDEN WISH, THE. A story in dance and pantomime.——In *Drama,* June 1921.

LITTLE JOHN AND THE MILLER JOIN ROBIN HOOD'S BAND, by Perry Bayer Carneau. A play for boys, 5th and 6th grades.——*Old Tower Press. 35 cents.*

Maypole of Merry Mount, by Constance D'Arcy Mackay. For 8th grade and High School. In PATRIOTIC PLAYS AND PAGEANTS.——*Henry Holt & Co. $1.35.*

SNOW WHITE, by Jessie Braham White. Play in 7 scenes. 13 boys, 11 girls. A charming version of the famous fairy tale used by Winthrop Ames in his New York production. Plays 2½ hours.——*Samuel French. 75 cents. (Royalty $25.00.)*

VIII. ON BUILDING FESTIVALS

The Festival is the celebration of a festal theme, interpreted according to the country and the occasion it celebrates. The festival is of ancient origin and is built around the legends and customs of different periods and peoples. It includes, largely, Songs, Dancing, Games, and Village Scenes.

We in America celebrate many occasions with festivals of Song and Dancing. Many simple festivals for different holidays are suggested in this book.

The most popular season of the year for such a celebration is the Spring. For that reason, I feel that suggestions of themes for simple festivals for Spring and May Day in Schools and Colleges, Camps and Playgrounds, may be especially useful here.

1. *Nature Myths, Fairy Tales,* and *Old Greek Legends* are adaptable as themes.
2. *Poems,* as, *The Pied Piper of Hamelin,* by Browning.
3. *English Maypole Legends,* including the *Robin Hood Legends,* are popular.
4. There is a theme in Hawthorne's *Twice Told Tales—The May-Pole of Merry Mount.*
5. *American History Stories,* may be used:
   In Colonial Days—How They Celebrated
   Our Pioneers—How They Celebrated
   American Today—How We Celebrate.
6. Today we are using other themes suggested by our present interests: Good health, Music, Play and Childhood.
7. Other subjects: Mother Earth and Her Fairies, The Gifts of Time, The Folk Lore of Spring, using customs, dances and music of different countries.

Building the Festival

The Festival is simple in organization and does not need to have a story connecting it, the theme in general may do this. Let the festivals you build be expressions from your everyday work—glorify the musical, dramatic, and game activities; glorify artistic expression, the spirit of coöperation, the attitudes toward work and play, and the ideas of good health, good sportsmanship, and good citizenship.

As you and the boys and girls at your school, club, playground, develop your festival, keep these points in mind—it will help you to think of values:

1. Group Spirit and Leadership.
2. Whenever possible, choices by the group.
3. Joy in coöperative work.
4. Economy of time in preparation.
5. Whatever written links join together the whole, to be written by the boys and girls in English classes.
6. The Festival is for every boy and every girl to have a part in.

IX. MATERIAL FOR FESTIVALS

Material to be taken from the work of the year in Music, Art, Health Activities, Stories, Reading, etc.

Costumes to be very simple. In many cases, caps, garlands, ruffs, wreaths, etc., will suggest the theme of the group activity, and these can be worn over light waists or dresses which they have.

Below are given three alternatives for complete May Day programs.

1. Sleeping Beauty, or Mother Earth and Her Fairies.

Songs may be used for any group where you have a song that fits the theme. Chorus numbers are good at beginning, between parts, and at end. (See Dances, Songs, and other May Day material throughout this chapter.)

Sleeping Beauty symbolizes Mother Earth asleep in the Wintertime. Spring and her Fairies come. She bids them call the Streams, the Sunshine, the South Winds, the Rains. They call the Birds. They call forth from the earth the Seeds that have blossomed into flowers, they call Fruits and Vegetables, they call the Boys and Girls who love the Spring, and who are healthy and happy, who play games, do stunts, and dance together.

Mother Earth is crowned with a wreath of laurel and Spring is made Queen of May. She is decorated with garlands of flowers, and all join hands in circles and have a joyous ensemble or a march leading off field, or both.

2. The Story of Demeter and Persephone

Demeter, mother of the harvest, was beloved by all her people. She had a beautiful daughter Persephone, who loved to roam through the woods and pick flowers. Suddenly she saw a very beautiful one in the distance. She ran to gather it for her basket, but as she reached forth her hand to claim it, Pluto and the Evil Spirits rose out of the earth before her. She wondered at them, but was not afraid. They carried her away to Hades.

Persephone called to her mother and to her companions, but they could not hear her. Soon, however, they missed her, and searched for her. Demeter mourned, the Grass, the Grain, and the Flowers withered, and winter claimed the earth. When the earth suffered, they called Jupiter to help them find Persephone and bring joy again to the earth.

Jupiter sent Hermes, the swiftest runner, to find her. Hermes delivered the message, but Persephone had eaten a pomegranate seed in Hades—not knowing its influence, and she could not leave Pluto, except for a time. Pluto agrees that she can come to earth for half of the year, then must return to him. So Persephone returns to her mother.

The Rain, Wind, and Sun revive the Grain and the Flowers. Spring comes again to the earth, the Flowers bloom and happiness reigns, boys and girls come out and play.

3. An Old English May Day in the Days of Robin Hood,[1] by Nina B. Lamkin.

This festival is developed as a suggestive plan. Opportunity is given

[1] Royalty $10.00.

to use your own dance and game material. The story is told through:

The Prologuer, who speaks the Prologues.

The Poet, who recites the verses.

The Master of Merry Sports, who introduces the Revelers.

The Groups, who celebrate the May through Singing, Dancing, Pantomime, Games and Stunts.

Old English material is used for the various group numbers. The cast may include First Grade through the High School, or, by omitting the Primary material and including more of the Old English dances and games for older groups, the Festival can be adapted to High Schools, Colleges, Playgrounds, Camps, and Communities.

The Festival is in three parts:

Part I. Old English Revels.

Part II. An Old English Garden.

Part III. Crowning of the Lord and Lady of the May.

CAST LIST

Part I

Number of players	*Character or group and notes on their part*
1	—Prologuer.
1	—Poet.
1	—Master of Merry Sports.
10 to 40	—Groups who dance *Joy of Spring.*
2 to 6	—Heralds.
10 to 40	—Children bearing flowers and garlands with which they decorate the throne. This group plays singing games. (1st and 2nd grades.)
1	—Robin Hood (an older boy).
1	—Maid Marian (an older girl).
4	—Robin Hood's Friends (older boys). Little John. Friar Tuck. Alan-a-Dale. Will Stukely.
10 to 30	—Merry Men—Foresters. (6th 7th, and 8th grade boys or High School.) (This group does games and stunts: Relay, Leapfrog, Wrestling stunts.)
10 to 30	—Merry Maids (6th, 7th, and 8th grade girls or High School.) (This group performs English dances.)
6 to 12	—Woodsmen (7th, and 8th grades) carrying the Maypole decked in colors gay. (This group plays games.)

12 to 24—Maypole dancers (7th and 8th grades or High School)
They dance—in Part III—the Maypole Dance.
6 to 12—Milkmaids (5th and 6th grades) leading a cow bedecked in colors.
6 to 12—Chimney Sweeps (5th and 6th grade boys)
(They do an old country dance with the Milkmaids, as, *Sweet Kate.*)
6 to 12—Strolling Players.
2 to 4—Jacks-o'-the-Green.
(These two groups do antics, as, Athletic Stunts.)
10 to 20—Children with skipping ropes, balls, and balloons.
(3rd and 4th grades.)
Group of Villagers who dance or play games.
(6th, 7th and 8th grade boys, and girls in High School.
Group who dance a *Morris Dance* (High School).
Consult Chapter Nineteen, Dances.

Part II

10 to 20—Fairies (Dance), 3rd and 4th grade girls.
Queen of the Fairies, High School girl.
10 to 20—Daffodils (Dance), 1st and 2nd boys and girls.
10 to 20—Poppies (Dance), 3rd and 4th or 5th and 6th grade girls.
10 to 20—Daisies and Violets (Dance), 7th and 8th grades or High School.

Part III

These characters are in Parts I and II

AN OLD ENGLISH MAY DAY

Introduction

Music: (Piano, Band or Orchestra.) Selection from *Robin Hood Opera* or other Old English number. (See May Day Music on page 471.)

Prelude

The Poet Speaks:

By hush of dawn and eves,
By the laughter of the leaves
By the rapture of the rain,
By Spring's touch and flowers again
By all earth's mystery,
Spring spirits summon thee.

Music: Dance—*Joy of Spring.*

Part I

OLD ENGLISH REVELS

A bugle call is heard in the distance, then again, nearer and the *Master of Merry Sports* runs in and joyously proclaims:

'Tis the first of May, 'tis Garland day,
And chimney sweepers dancing gay;
So curl your locks as I do mine
One in front and one behind,
And run and dance and skip and play
To help us all bring in the May.

Music: A spirited march, as: *Aïda Grand March,* by Verdi.[2]

The Processional enters:

Heralds with trumpets.
Children bearing flowers and garlands with which they deck the throne on the platform.
Robin Hood and Maid Marian.
Robin Hood's Friends: Little John, Friar Tuck, Alan-a-Dale, Will Stukely.
Merry Men and Maidens.
Woodsmen—carrying the Maypole bedecked in gay colors.
Maypole Dancers.
Milk Maids leading a gaily bedecked cow.
Chimney Sweeps.
Strolling Players.
Jacks-o'-the-Green.
Children with skipping ropes, balls and balloons.
Village Groups.
Morris Dancers.
Flower Groups, led by the Fairy Queen.

(The Heralds, Robin Hood, Maid Marian, and an escort of Friends and Maidens are seated on decorated platform or throne, around them, the Joy of Spring and Flower Groups. Other groups sit around edge of field and make a background of gay colors.)

The Prologuer:

Will you go with us today to a little English village, in about the year 1540? It is the first of May. It is the day on which the villagers gather in high glee and live over again the ceremonies, customs, and traditions which tell of the coming of Spring.

They come with singing, with dancing, and with games; they come with the joy of the May in their hearts. In some parts of England, it was known as Robin Hood's Day. We are told that there lived in Sher-

[2] Century Music Co., 15 cents.

wood Forest in England about this time, a famous outlaw named Robin Hood. There was no one who could shoot an arrow straighter than he. He was very skilled in games and sports. He was always generous and courteous. He never did any mean thing. He really was not a bad outlaw.

One day while shooting his bow and arrow, he accidentally shot one of the King's deer, and was driven away as an outlaw, but the country people all loved him, and he really was a good man.

Robin Hood chose his friends because they were good sportsmen, because they knew how to play fair, and how to win and lose in the right spirit. These are things which we are trying to learn today, in our school and in our community.

We shall show you some of the dancing, the games, and the sports which we enjoy today—as the boys and girls and villagers did in Early England.

These friends welcome you today and bid you make merry in the May.

Song. In the Merry Month of May [3]—or another old English song.

The *Master of Merry Sports* skips to the center of the field and speaks:

Come children one, and children all,
Come play your rhymes for us today,
And curl your locks as I do mine,
One in front and one behind.

Music:

The *Master of Merry Sports* summons the children who carried flowers and garlands. They run onto the field and form circles. Now they play (1st grade): London Bridge, Looby Loo, or other old English singing games.

Then they run back to places and sit in a group.

Master of Merry Sports summons more children.

Music: Use music of first dance for entrance.

Children of the 2nd grade dance: *Merry-Go-Round* and *Did You Ever See a Lassie?* or *Oats, Peas, Beans and Barley.*

They run from field to former places.

Master of Merry Sports calls another group—3rd and 4th grade boys and girls, the ones who came in the procession with skipping ropes, balls and balloons. Some skip ropes onto field, others toss balls or play with balloons, while part of the group play *A Hunting We Will Go* and *Round and Round the Village,* or other English singing games.

They all return to former places.

The Master of Merry Sports summons the Milkmaids, the Chimney Sweeps, Strolling Players, and Jacks-o'-the-Green.

[3] *One Hundred English Folk Songs,* edited by Cecil Sharp. (Oliver Ditson, $2.50.)

Music: Dabbling in the Dew (sung by a group if possible).

The *Milkmaids* enter very shyly, while the Chimney Sweeps cut up antics on the way. They choose partners, form a circle, and dance *Old Country Dance* to the tune of *Dabbling in the Dew* or other old English tune.

The *Strolling Players* help play the antics, and pantomime playing their fiddles during the dance, while the *Jacks-o'-the-Green* stand in the middle of the circle of dancers and keep time to the music with their bodies.

The *Milkmaids* run off, chased by the others.

Music:

The Master of Merry Sports calls groups of Merry Men (Foresters and Woodsmen in games and stunts.

Several groups can play at the same time: Three Deep, Relays, Leap-frog, Tumbling Stunts.

(These can be chosen from your class material or from Games and Stunts in this book.)

Music:

Master of Merry Sports summons *Robin Hood* and his *Friends* who do a Bow and Arrow drill.

They return to their places again.

Master of Merry Sports calls groups of *Villagers* who dance Country Dances. They form in groups of 12 or 16.

These dances are suggested: *Gathering Peascods; The Broom, the Bonny, Bonny Broom; Come, Lassies and Lads.* (Any of the old English dances may be used here.)

Master of Merry Sports speaks:

Hark! Hark! I hear the dancing
And a nimble Morris prancing
The Bagpipe and the Morris bells.
Ye that pipe and ye that play,
Ye that through your hearts today
Feel the gladness of the May!
Come! Come! Come away.

Music:

The *Morris dancers,* with bells on their ankles, come. They dance one of the Morris dances. (As they return to their places, all cheer and wave their caps and kerchiefs.)

Part II

AN OLD ENGLISH GARDEN

Prologuer:

Robin Hood, the lover of forests and their beauties, lived in an old

English garden in his forest home. He brings to you today some of the flowers from that garden in the time of Shakespeare, when Puck said:

Here are the blossoms gathered from the dell
Beside the waterfall; here the pale flower—
See! In its bosom like a ruby gem
Gleams undisturbed, the precious mystic drop.

The Poet speaks:

Fairies and flowers we bring to you
From a garden of long ago,
The breath of Spring is on their brow
The buds have burst and beauty brought
To you, to me, to all who seek
The Spring! The wondrous Spring!

A Fairy dances in and speaks:

Over hill, over dale,
Through bush, through briar,
Over park, over pale,
Through flood, through fire,
I do wander everywhere,
Swifter than the Moon's sphere,
And I serve the Fairy Queen,
To dew her orbs upon the green,
The cowslips tall, her pensioners be,
In their gold coats, spots you see;
Those be rubies, fairy favors,
In those freckles live their savories;
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.
—From *Midsummer Night's Dream*—Shakespeare

(She meets the Queen and the Fairies.)

Music:

Enter the *Fairy Queen* and the *Fairies.*

The *Fairies* dance.

(They form a group, center back, and wait for the flowers.)

The Poet:

When Daffodils begin to peer
With heigh! The doxy of the dale,
Why then comes in the sweet o' the year,
For the red blood wanes in the winter's pale.
—Shakespeare

Music:
The *Fairy Queen* summons the *Daffodil Children.*
The *Daffodil Children* dance.
(They remain with *Fairies.*)

The Poet speaks:

When daisies pied and violets blue
And snowdrops decked in silver white,
And cuckoo buds of yellow hue
Do paint the meadows with delight.

—Shakespeare

Music:
The *Fairy Queen* summons the *Violets* and *Daisies.*
(These groups join the others and form a picture of color and beauty, while the *Prologuer* speaks.)

Part III

THE MAYPOLE AND THE CROWNING OF THE LORD AND LADY OF THE MAY

Prologuer:
Whenever a May Day Festival was held in England, they always had a Maypole. They went in companies to the woods and groves, to the hills and to the mountains, and they returned with boughs and branches, and with a Maypole covered with flowers and streamers, often drawn by many yokes of oxen, each having a nosegay of flowers tied to the tip of his horns. The Maypole in place, they dance about it joyfully, symbolizing their joy in the coming of Spring. Often this celebration was called "Robin Hood's Day," for when King Richard found out what a fine fellow Robin Hood was, he called him back to the Kingdom and made him a worthy citizen. We are all good citizens today, if we take good care of our bodies and of our minds, and do those things which are worth while, and which will make us beloved in our community, our schools, and our homes.

The Poet:

Come, dancers, one and all,
Come, you now—Spring calls,
And crown your bravest,
And your fairest
Lord of the May,
Lady of the May,
Come! Come! Away.

(Maypole dancers form around the pole.
Other village groups form circles on either side.)

Chorus sings: Come, Lassies and Lads.

While all the groups dance. (See old English Country Dance in Chapter Nineteen.)

As the dance ends, the Maypole dancers hold out the ribbons forming a canopy. The music continues. Escorts bring *Robin Hood* and *Maid Marian* to the canopy.

The groups on the field form an artistic grouping, and all kneel as two of the *Fairies* place a garland of green on *Robin Hood's* head while the *Poet* says:

Robin Hood, strong and brave,
He who loves good friends, good health,
Good work, and good play,
We want to be like you
And so we crown you
Lord of the May.

Then two of the *Fairies* place a garland of flowers on *Maid Marian's* head while the *Poet* says:

Maid Marian, sweet and kind,
Courteous and thoughtful,
She who loves
Good work, good friends, good play,
We would be like you, and so
We crown you
Lady of the May.

Costume Suggestions

Robin Hood and his men wear green belted jackets, and green caps, with feather at side. Made of cambric.

Joy of Spring group wear Grecian slips in the colors of the Spring.

English Children. Girls wear light dresses and close-fitting caps like a nightcap, with streamers hanging, or wreaths of flowers.

Boys wear caps of different colors in shape of Robin Hood's, and light waists, or loose smocks.

Older Children. Girls wear English caps, and round flat collars or fichus over light dresses.

Boys, belted coats and Robin Hood caps.

Villagers. Girls wear light dresses with garlands in hair, or light-colored and bright smocks.

Men, sleeveless belted jerkins of green or brown, worn over shirts of different colors. Hats: any old felt, bent up at side with feather.

Jacks-o'-the-Green. Make a cone-shaped framework of light wood, large enough to conceal the boy, and reaching to his knees. This is held by him. It is covered with green.

Robin Hood

Chimney Sweeps. Loose, neutral colored smocks, brown caps, faces smeared with black.

Strolling Players. Belted jerkins, some with gay scarfs over shoulders.

The Fairy Queen, in white, with silver head-dress.

Fairies in light-colored Grecian slips, bands of silver about heads.

Daffodil Children in yellow crêpe paper dresses.

Violets and *Daisies* in crêpe paper or cheesecloth slips.

Music and Dances

Old English Songs.

Folk Songs for Use in Schools, by Cecil Sharp. In 6 sets, 8 or 9 songs in each. ——*H. W. Gray Co., 35 cents a set.*

One Hundred English Folk Songs, by Cecil Sharp.——*Oliver H. Ditson Co., $2.50.*

Children's Singing Games, Old and New, by Mari Ruef Hofer.——*A. Flanagan Co., 50 cents.*

Popular Folk Games and Dances, by Mari Ruef Hofer, contain many old English Singing Games.——*A. Flanagan Co., 75 cents.*

Old English Country Dances, The Broom, the Bonny Bonny Broom, Sweet Kate, Gathering Peascods, and many others.——*H. W. Gray Co. 25 cents each.*

Morris Dance Tunes, by Cecil Sharp. Set I. Containing Music. Set II. Containing descriptions.——*H. W. Gray Co. $1.00 each.*

See Chapter XIX on *Dances* for: Bow and Arrow Dance, Balloon Play, Joy of Spring, A Flower Dance, Fairies Dance, Dance of the Poppies, Maypole

Dance, Old English Country Dance (Come, Lassies and Lads), Old Country Dance (A Pioneer Dance). For Milkmaids, Flower Children. For Daffodil Children.

X. BOOKS ON SPRING FESTIVALS

These books also contain suggestions for Graduation Exercises, Masques, and Pageants.

ALL THE WORLD'S A DANCING, by Mari Ruef Hofer. A collection of Folk Dances of various nations.——*A Flanagan Co 75 cents.*

FESTIVALS AND PLAYS, by Percival Chubb.——*Harper and Brothers. $2.00.*

FOLK FESTIVALS, by Mary Masters Needham.——*B. W. Huebsch Inc. $1.00.*

THE FESTIVAL BOOK, by Jeanette E. C. Lincoln.——*A. S. Barnes & Co. $1.60.*

FESTIVALS AND THE FOREIGN COMMUNITY, by Gladys Spicer. Methods and Material.——*The Woman's Press. $1.00.*

FOLK DANCES AND GAMES, by Caroline Crawford.——*A. S. Barnes & Co. $2.40.*

NATIONAL DANCES OF IRELAND, by Elizabeth Burchenal.——*A. S. Barnes & Co. $3.00.*

PASSING OF THE KINGS, by Nina B. Lamkin. Contains chapters on *Building a Pageant.*——*T. S. Denison & Co. $1.00.*

RECREATION DANCES, by Fanny E. Beckley. The book contains 50 dances.——*Oliver Ditson & Co. $1.50.*

See others at end of *Old English May Day,* also see Bibliographies on *Recreation,* and in Play bibliographies those plays suggested for outdoor production. Chapters on *Dances, Costumes, Stage Sets.*

Chapter Nineteen

DANCES FOR PLAYS, FESTIVALS, AND PAGEANTS

THE Dance, with its universal appeal, fits into many a time and many a tune.

> Sometimes all wound close in a ring
> to which as fast they spun
> As any wheel a turner makes,
> being tried how it will run
> While he is set; and out again
> as full of speed they wound,
> Not one left fast, or breaking hands,
> A multitude stood round,
> Delighted with their nimble sport.
>
> —The Iliad, Bk. XVIII.

NATURAL RHYTHMS

In our Plays, Festivals and Pageants today, we find many times and places when we want to express an emotion, the spirit of a holiday or the theme of an interlude, in a dance. This dance is symbolic of some part of our program theme. Rhythms or dances of this kind are a natural expression of a story. It may be that a group of children wants to symbolize *Picking Flowers* or *Balloon Play,* or a High School group wants to interpret an old *Legend of the Spring,* or again, College girls may want to portray *The Spirit of Victory,* in a dance.

There are so many times when we want to say something in rhythm through music and through pantomime, through small or large group movement, through color and through costume.

The Singing Game [1]

The Singing Game, which may be dance and song together, is one of the earliest forms of folk recreation. It is enjoyed today, from the kindergarten folk in *Nursery Rhymes* to the grown-ups, who like to play *Captain Jenks* and *Yankee Doodle.*

[1] Many Singing Games and Folk Dances are suggested in the Programs in this book, and in the Bibliographies.

The Folk Dance

The Folk Dance, which is representative of the traditional recreation of many countries, plays an important part in musical, dramatic, and recreational programs.

Many of these dances bear evidence of ceremonial origin as represented by the ceremonies and dances of Indian Tribes, or again, when in Greece or Rome, the people celebrated the return of Spring.

The Historical Dance

We may be rehearsing an historical play and need a *Minuet* or a *Gavotte* of a certain period, again we may be celebrating the coming of the May and need an *Historic May Dance.*

The dances given in this chapter are simple enough for untrained groups, yet difficult enough to be used in Plays, Festivals, and Pageants with dramatic and artistic results.

The dances vary from an Indian Ceremonial Dance to a Dance Interlude. In any of these, a small group of from 8 to 16 will be enough, but as many as 500 have been used with great dramatic effect.

Teaching the Dances

Always teach the story first, or the thought back of the interpretation, then the rhythm of the music: does it say 1–2, 1–2, or 1-2-3, 1-2-3, or does it say 1-2-3-4, etc.?

We stamp the rhythm, we clap it, we run it, and we walk it.

When we have the thought and the rhythm, then the steps and the pantomime through which we express the thought are intelligently developed.

NATURAL DANCES

Balloon Play

Music: Waltz time, as *Faust Waltz,*[2] by Gounod.

(For running, take three steps to each measure; for play with balloons, count a measure as one count.)

Every other one has a balloon, that is, one of each couple has a balloon.

Position:

Hold the balloon as though it were a ball.

Entrance:

Those having balloons run onto stage or playfield, holding the balloon easily in both hands, while the partners run after them with hands reaching out for the balloon .....16 meas.

[2] Century Music Co., 15 cents.

(Let them work out the action, watching each other, but the one with the balloon never getting caught.)

1. (Partners stop about two or four feet from each other.) Bat the balloon easily to partner (one measure), she returns it. Continue to play. ..... 16 meas.

2. The one who has the balloon runs forward with it, tossing it lightly and catching it, followed by the other one, who playfully tries to get it. On the eighth measure, she succeeds in catching it and is followed by the other one. ..... 8 meas.

3. Repeat the second figure, with other one following. ..... 8 meas.

4. Those who have the balloons roll them, following each other in a big circle, while the other partners form a quick circle at center (inside the ones rolling balloons) and, pulling out the circle, run with little steps around to L. ..... 8 meas.

5. Open the circle, and let all those with balloons come to the center and form circle facing L., and all those without balloons form in a circle outside and facing R. Run in the direction they are facing. (Those with balloons hold them high, others with arms in a circle over head.) ..... 8 meas.

Run Off.

Bow and Arrow Dance

Music: Pizzicato—Slyvia, by Delibes.[3]

The following notations will enable you to mark your music.

Introduction	6 measures and repeat, then play 7th.
1	16 meas.
Interlude	5 meas.
2	8 meas.
3	16 meas.
4	16 meas.
(No cuts, ends with repeating first 16 measures.)	32 meas.

Introduction: Bow in right hand.

Hold on first chord, arms forward, weight on L. foot	1 meas.
Little running steps forward, arms at side	1 meas.
Hold, arms forward, weight on R. foot	1 meas.
Repeat	3 meas.
Repeat	6 meas.
	12 meas.

Finding places on field—

Hold on 7th meas., arms easily sideward	1 meas.
1. Jump astride, arms sideward, jump, crossing feet and arms..	1 meas.
Run diagonally forward R., 2 steps and a leap, heads high..	1 meas.
Repeat jump and run L.	2 meas.

[3] Century Music Co., 15 cents.

Repeat both ..... 4 meas.
Repeat the figure, facing front for the jump, turning quickly to R. as though espying something and run facing R., 2 steps and a leap ..... 2 meas.
Repeat L. ..... 2 meas.
Repeat both ..... 4 meas.

16 meas.

Interlude:
Jump astride, arms sideward, jump, crossing feet arms crossed ..... 1 meas.
Run straight forward, heads high in 3 leap runs, beginning with R. foot ..... 1 meas.
Kneel on L. knee, point arrow high and hold pose ..... 3 meas.

5 meas.

2. Run diagonally forward R. 1–2, 1-2-3, in leap runs ..... 2 meas.
Hold in pose of shooting arrow ..... 2 meas.
Turn quickly to diagonally rear L. and repeat ..... 4 meas.

8 meas.

3. Run diagonally forward R. 1-2–2, 1-2-3 ..... 2 meas.
Kneel on L. knee and hold ..... 2 meas.
Repeat diagonally forward L. ..... 4 meas.
Repeat diagonally to the rear R. ..... 4 meas.
Repeat diagonally to the rear L. ..... 4 meas.

16 meas.

4. (Used for exit or to move to back field.)
Half the group arabesque to R. and half to L. (outward) .. 1 meas.
Stuffing steps outward ..... 1 meas.
Repeat ..... 2 meas.
Leap Run 1–2, 1-2-3- ..... 2 meas.
Repeat ..... 2 meas.
Form frieze and hold ..... 8 meas.

16 meas.

Costumes. Indian if used in such a setting. Greek if used in a Greek Story, as, *Hermes and His Archers.* (See Chapter Twenty.)

Dance of the Elves

Music: Elfin Dance,[4] by Grieg.

(The Elves are assembling in the woods for a revel. They come carefully and on tiptoes, fearing some humans are about.)

[4] Century Music Co., 15 cents.

1. *Entrance.*
   Enter from two sides, or from the corners, with step, step, look and listen ..... 1 meas.
   Run four short steps ..... 1 meas.
   Do this four times, coming to circles of threes, fours, and fives ..... 8 meas.

2. They find no one in the wood and are very joyful.
   Join hands in circles, and skip around to L. 8 counts ..... 4 meas.
   Look, turning heads slowly to R. ..... 4 meas.
   Repeat figure, beginning R. ..... 8 meas.
   16 meas.

3. Turn with backs to center of your circle, and moving forward in the direction in which you are facing, with step, step, run four short steps and listen, looking to L. and R., with hand near ear ..... 4 meas.
   Return the same way ..... 4 meas.
   Repeat the figure ..... 8 meas.
   16 meas.

4. Still move joyfully, because no one has disturbed you.
   Turn backs to center and skip (lifting the knee high), away from the circle in the direction in which you are facing, four steps ..... 2 meas.
   Skip joyfully around selves ..... 2 meas.
   Return in same way ..... 4 meas.
   Repeat, still more joyfully ..... 8 meas.
   16 meas.

5. Join hands in the circles, and skip joyfully to L., eight counts ..... 4 meas.
   To R. ..... 4 meas.
   (Heads high and bodies lifted.)

6. Break each circle in one place, and exit in lines of threes, fours or fives, skipping (knees raised high and spirit joyful).

This can be used for the Wood Sprites, Forest Nymphs, Tree Fairies, Brownies, Dryads, Nereids, etc. Bring out the name through the costume.

Costumes: The Elves may wear little brown raggedy costumes, with wreaths of leaves around their heads, or a strip of them over one shoulder.

Dance of the Fairies

Music: Dance of the Fairies, which is sung by a chorus of children while the Fairies dance.[5] (Any 6/8 music with a suitable theme will do for this dance, wtihout the Chorus.)

Words	*Dance*	
1. The Fairies are dancing, How nimbly they bound, They flit o'er the grass-tops They touch not the ground.	1. Fairies enter running 6 steps—arms easily extended at sides and moving slightly to rhythm	1 meas.
	Turn round selves in 6 little steps	1 meas.
	Run forward 6 steps.	1 meas.
	Glide, hop L. once, and R. once	1 meas.
Their kirtles of green Are with diamonds bedight They sparkle and gleam In the yellow moonlight,	Repeat the above	4 meas.
They sparkle and gleam In the yellow moonlight.	Repeat the running 6 steps and 2 glide hops	2 meas.

(Now they are scattered over the field, near partners.)

2. Hark! Hark! to their music So silvery clear, 'Tis surely the bells Of the flowers that I hear.	2. Join R. hands with partners, run 6 steps around partners	1 meas.
	Circle arms above head and turn round selves in 6 little steps .	1 meas.
	Repeat	2 meas.
The lazy-winged moth, with The grasshopper wakes, The flowers creep out And their revels partake,	Join R. hands and run again 6 steps	1 meas.
	and glide hop twice ..	1 meas.
	Repeat	2 meas.
The flowers creep out And their revels partake.	Run and form little circles of three and four	2 meas.

(If flower groups follow with dances, a few of them enter, and watch the revels.)

[5] Music is found in *The Child's Own Music Book.* (Mumil Publishing Co., $2.00.)

3. How gayly they trip it How happy are they	3. Join hands, pull out the circle, face partly to L., and run in glee, 12 steps around the circle	2 meas.
Who pass all their leisure In frolic and play.	Drop hands, keeping arms lightly sideward, turn back to center of circle and run 6 steps away	1 meas.
	And around selves 3 steps	1 meas.
Who love where they list Without sorrow or cares	Run back toward circles 6 steps	1 meas.
	and join both hands with partners.	1 meas.
And laugh at the fetters That most people wear,	Spin partners, pulling away in joyful mood	2 meas.
And laugh at the fetters That most people wear.	Joyously run to the back field.	2 meas.

Costumes: The Fairies are in light green with lots of sparkles. Christmas snow will give the sparkles, or buy from a candy manufacturer, sheets of gelatine paper which comes around candy boxes and slit it in strips and hang it on costume.

The corner cigar store will give you tin foil which makes lovely head-bands (cut in different shapes). This also covers the Fairy Queen's wand.

The Rainbow Fairies

Music: Scarf Dance,[6] by Chaminade.

1. *Entrance:*

1. Three dancers enter with running steps (one step to each beat) from one side, and two from the other. They hold scarfs with arms up, so that scarfs float behind them. Each group circles the stage, passing each other twice, and forms group at either side of the front . . 16 meas.

They swing scarfs high, and lower them to the music as the second groups enter and do as the first ones did . . . . . 16 meas.

(Now there are two groups of three and two groups of two on the stage. Let the groups all change as the second groups finish, so that the threes will be at the back, and the twos at the front at either side. One of each group of two drops her scarf and takes ends of her partner's scarf.)

[6] Century Music Co., 15 cents.

2. One of each of the groups of three does the same, while the third one of each group keeps her scarf, and stands ready to dance under the scarfs. Those who share a scarf with partners send the center of the scarf high as they dance toward each other, waltz step .....2 meas.
One turns under the scarf .....2 meas.
And they waltz back from each other .....2 meas.
The other one turns under .....2 meas.
While they are doing this figure four times, the single dancers go under the raised scarfs, then through the center stage and under again, using waltz step .....32 meas.

3. Each dancer takes her own scarf, held in right hand, near one end, running with right arm high so that the scarf floats behind her. They follow a leader in a serpentine line across the stage and back and repeat, and finally run into one large circle .....32 meas.

4. One dancer dances to the center of the circle, and each one waltzes up to her, giving her one end of a scarf. She holds four ends in one hand, and five ends in the other, while she drops her own. With arms high, this gives the Maypole effect to the figure. All those in the circle waltz forward L. around the circle .....16 meas.
As the center one turns slowly. Then facing the opposite way, they repeat the figure .....16 meas.

32 meas.

5. Repeat the serpentine figure again, and run off.

Costumes. This group is dressed in light Grecian dresses and each dancer carries a scarf. The scarf can be made of cheesecloth or of China silk—it should be at least one and a half yards long. For older girls and young women, it should be two yards long and three-fourths yard wide. These scarfs can be dyed and shaded or dyed in rainbow colors.

For shading, wet the scarf in clear water and wring it out, fold together once, then dip one end in dye of the deepest shade that you want. Hold it up, and squeeze the dye down through the rest of it. If there is not enough color, repeat the procedure.

If you want the middle deeper and the ends light, reverse the procedure.

If you want the scarf to look as though it were tied and dyed, do what we call "dip-dyeing," that is, pick up points at the corners, in the center and three or four other places, and dip these in one color, holding the rest out, and then hold out the parts just dyed, and dip the rest in another color. Several colors can be used this way, and give a very pretty effect.

Dance of the Health Fairies

This dance is for grade children. There is a *Good Health* Fairy who leads the group. The Health Fairies are *Fresh Air, Rest, Sun-*

shine, Good Food, and *Play.* There may be from 3 or 4 to 10 in each group, dependent upon the space and the location.

Music: A good Waltz, as, *Air de Ballet,*[7] by Herbert.

(The spirit of the dance is Joy. The Good Health Fairy may improvise her step throughout, using a different one each time she calls a group.)

The Good Health Fairy enters, running 6 steps .....2 meas.
And looking and listening .....2 meas.
She repeats through .....16 meas.

(She is looking for boys and girls. Seeing no one, she summons her Fairies to help her.)

She dances to L., and summons the Fresh Air Fairies, who run in, in a group, arms moving in rhythm, as though the wind were blowing .....16 meas.

They dance around the Good Health Fairy, running forward six steps .....2 meas.
Turning around themselves in tiny running steps .....2 meas.
They repeat this through .....16 meas.

The wind is whirling and blowing them; they run in a group near one corner as the Good Health Fairy calls the Sunshine Fairies, who enter with waltz step and arms outstretched as though bringing sunshine .....16 meas.

And run away from her 6 little steps, looking back to her as they run .....2 meas.
Stretch arms toward her and hold .....2 meas.
Balance (where they are) toward her and away, waltz step..2 meas.
And run to her .....2 meas.

She beckons them to come. They run and form a group as she summons the Good Food Fairies. These are *Carrots, Spinach, Milk, Brown Bread,* etc. They enter with slow and rather grotesque steps, a step to a measure .....16 meas.

They form a group at middle of stage, and in pantomime to the music, each one points with index fingers to himself, and then to the audience, pointing each time to different parts of the audience ..8 meas.

Then walk away toward a corner and form a group .....8 meas.

The Good Health Fairy calls the Rest Fairies, who walk in softly, and form a group at center back, and with closed eyes sway slightly to L. and to R., moving arms slightly with swaying.....16 meas.

These remain here as the Play Fairies are called. They come, skipping rope across the stage and back again (fast music) .....16 meas.

They run up to the Good Health Fairy, and in pantomime tell her that they know where the children are. The Good Health Fairy tells them to bring the boys and girls. They skip away, and return in a moment with a group of children. Meanwhile, all the Fairies have moved toward the center, and as the children are brought joyously to

[7] G. Schirmer, Inc., 60 cents.

the center, the Fairies all form rings about them, and all skip in a joyful way ..... 16 meas.

The children are delighted and want the Fairies to stay with them always. The Good Health Fairy says that they may, and she leads them all away together.

Costumes:

Good Health Fairy. All in white, and tinsel gay.

Fresh Air Fairies. In very light blue with drapes fastened to wrists.

Sunshine Fairies. In yellow slips, with wreaths of yellow flowers about heads.

Good Food Fairies. To represent vegetables, milk, etc. Each vegetable may be in a brown one-piece costume, with cap like the vegetable and ruffs of green.

Rest Fairies. In soft gray, with little close caps.

Play Fairies. In bright slips, with bright bands about heads.

The Flower Children

This dance has been used in festivals and pageants where the theme was developed as an Interlude Dance in a Flower Festival. It is attractive used simply as a Flower rhythm for many children, in groups on the green.

(This dance can be used with children who have never had dancing. Teach it through a story; it is just the running step to music. Be sure that they hear the three beats in a measure—have them clap on first beat of each measure, or strong on the first beat and lightly on the other two, before they dance.)

In the run, take a step to each beat.

Music: Waltz, as, *Faust Waltzes,*[8] by Gounod.

1. Entrance, running 6 steps ..... 2 meas.
   Picking a flower ..... 2 meas.
   Do this eight times ..... 32 meas.

See the flower each time before you run to pick it. (Study groupings on the field, so that the whole will be an artistic group.)

2. Remain on one knee as you pick the last flower and arrange your bouquet, keeping time to the rhythm ..... 8 meas.
   Run to center, lay down your flowers, and run in a large circle ..... 8 meas.

16 meas.

3. Run 12 steps around the circle to R. ..... 4 meas.
   Turn round selves in 6 running steps ..... 2 meas.
   Extend arms to flowers and hold ..... 2 meas.
   Repeat the figure, beginning to L., ... 8 meas.

16 meas.

[8] Century Music Co., 15 cents.

4. Run to center, get your bouquet, run out to small circles of fours, and carefully place flowers in the center of your circle, join hands and hold ..... 16 meas.

5. Repeat 3 in your circles of fours ..... 16 meas.

Pull the circles out, and make the run more of a joyous leaping step.

6. Exit: Pick up your flowers, and holding them high in either L. or R. hand, run off.

Costumes:

Light dresses with flower caps, or flower dresses of crêpe paper, or light dresses with flower garlands over one shoulder, and looped at other side and a garland around the head.

These garlands are very easy to make, and extremely effective. Cut crêpe paper (in the desired colors) in disks about three inches in diameter. Lay them in piles, alternating the colors. Tear very narrow strips of green cambric from a two-yard length. With the scissors, punch a hole through a pile of the disks and string them on the cambric string. Separate them three or four inches apart. Place finger and thumb on either side close to the string and crosswise of the grain, and twist twice tightly on the string. The edges will cup up and the result is a garland of sweet peas. These same garlands covering a lattice or a curtain make effective decoration.

Joy of Spring

This may be used wherever you want a dance to symbolize *Joy*. It could be named *The Forest Nymphs* or *The Autumn Revel*. The name would suggest the costuming of the group.

Music: Gondoliere,[9] by Nevin.

Formation:

Circles of four, facing in, hands joined, arms raised high.

1.	Step over R. and move L. with 4 step hops, lifting knee	2 meas.
	Return R., beginning with R., 4 step hops	2 meas.
	Step backward R. arms overhead and step hop twice (R. and L.)	1 meas.
	Return with step hop	1 meas.
	Step hop back again	1 meas.
	Turn quickly with tiny steps, to place and join hands	1 meas.
		8 meas.
2.	In circles of four, step, hop, step, hop, L. and R. in place	1 meas.
	Step hop toward partner (lifting leg backward), arms high, head and trunk back, step hop backward (lifting knee), pulling away	1 meas.
	Repeat three times, making four altogether	6 meas.
		8 meas.

[9] In *Suite Venezia.* (The John Church Co., Cincinnati, Ohio.)

3. Repeat 2 with partners, both hands joined ..... 8 meas.
4. Join R. hand with partner, and pulling away, repeat the second figure twice, and repeat with L. hands joined, free arm at side 8 meas.
5. R. hands joined, step hop twice, lifting knee ..... 1 meas.
Partner No. 1 step hop under arm of No. 2 ..... 1 meas.
Repeat No. 2, going under ..... 2 meas.
L. hands joined, and repeat ..... 4 meas.

8 meas.

6. In circles of four, run 8 steps, L., pulling ..... 2 meas.
Turn quickly with little steps, unfolding arms during turn, and hold R. hands to center (left arm extended low at side) ..... 2 meas.
Repeat R. and hold L. hand to center ..... 4 meas.

8 meas.

Costumes. If it is the *Joy of Spring,* dancers may be costumed in any of the colors of Spring, with garlands of flowers over shoulder and about heads.

Pipes of Pan

This may also be named: *Coming of Spring, Dance of Joy,* or *Spring's Awakening.* It is an attractive dance to open a Spring Festival.

Music: Moment Musicale,[10] by Schubert.

The dancers are in groups of three. The center ones (No. 1) have pipes. The other two (Nos. 2 and 3) have scarfs in pastel shades. Use 12 or more in the dance. On an outdoor field, from 6 to 12 groups of three may be used.

1. They enter from different sides of the stage and in succession: First group from either side, after four or five measures, the next two groups, etc. They dance around the stage with No. 1 of the group in the lead, and the other two opposite each other and following the first one.

Entrance step:

Step hop right, lifting L. knee high in front.
Step hop left, lifting R. knee sharply.
Run 1-2-3 and hop on foot used for third step.

Continue until all are in their places, repeating the first 16 measures if necessary.

2. In the groups of three, one in the lead as before, Nos. 2 and 3 repeat the first step once, facing outward, while No. 1 dances forward with same step ..... 4 meas.
Turning, repeat the step back to place. Repeat the step again, outward and back ..... 12 meas.

16 meas.

[10] Century Music Co., 15 cents.

3. No. 1 poses, with pipes held high, while Nos. 2 and 3 dance around her with the first step, passing in front and behind her, taking the step four times .....16 meas.

4. All dance forward in the first step four times, face L. and dance around in the small circles of three, taking the step four times and dancing away .....16 meas.

The ones having pipes hold them lightly in both hands, near, but not too near, the mouth. In the first part of the step, bend forward toward the lifted knee; in second part, bend backward, head high.

Those having the scarfs hold them lightly in front, and bend forward in the first part of the step, swing them high above heads in the last part, letting them float back.

Costumes. Short Grecian dresses to match scarfs. Band them in Grecian fashion, bands coming from the back, crossing in front, crossing in the back and brought again to the front. Flowers or bands around the head.

The pipes are about six to eight inches long, made of paper and gilded. Three are fastened together.

A Flower Dance

This may be used for flower groups or other symbolic groups if the theme seems to fit the movement of the dance which is the beauty and joyousness of Spring.

Music: Waltz, as, *Waltz of the Flowers,*[11] by Tschaikowsky, or *Valse Brilliant,* by Spindler, Op. 148.

Use only 16 measure rhythms or arrange a hold for an uneven rhythm.

1. Enter, waltzing in threes. One leading and two following on either side, and slightly back, to places on the field in groups of three 16 meas.

2. The center ones waltz forward .....4 meas.

While the other two join hands making an archway, while they keep the rhythm with a step swing to L. and to R. .....16 meas.

The center one waltzes back .....4 meas.

And uses 8 measures to waltz through the arch, around and through again in a figure eight .....16 meas.

3. Join hands in lines of three and dance forward with step swing in small circles, carrying the line forward, and turning slowly around stage .....8 meas.

4. Groups of three, waltz forward 4 steps, backward 2 steps and turn around selves in 2 waltz steps .....8 meas.

5. Repeat 2nd step.

6. Repeat 3rd step.

7. Dance off in threes, as you entered.

[11] Both these may be secured from Century Music Co. at 15 cents each.

Costumes. According to the theme of the group. If they are flowers, attractive costumes are made of crêpe paper. Dennison Manufacturing Co. will send you a book of flower costumes for 10 cents or will design costumes for you.

Dance of the Poppies

Music: Waltz, as *A Dream Waltz,*[12] by Strauss.

1. The Poppies enter, running lightly 6 steps .....2 meas.
and waltzing .....2 meas.
Continue until in places on the field or stage .....16 meas.
They form in circles, flowerlike, 6 in each .....

2. Facing to the right, they waltz forward around the circle.4 meas.
and backwards 2 steps.....2 meas.
and in place facing the center.....2 meas.
Repeat .....8 meas.

3. Join hands and step swing around circle to R. .....4 meas.
Then around selves in 4 step swings .....4 meas.
Repeat the figure .....8 meas.

4. Take partners, and skip joyously forward all joining one large circle .....16 meas.
The music is played faster. Take a skipping step to each measure.

5. One partner (on left) waltzes in to center of big circle.
This brings half the poppies inside; these join hands and skip to R. .....16 meas.
or through the remainder of the rhythm, while those on the outside repeat the first step twice.

6. Those in center waltz out, as those on the outside waltz in, and the figure is repeated.

7. All skip off field.

Costumes. The Poppies can be in soft green slips of cheesecloth, or of green paper, with hats made like a poppy.

Play

This dance may be used with children or with college girls. *Play* is a universal theme, and it is always interpreted in simple and natural ways.

Music: A Waltz in 16 measure rhythm, as, *Air de Ballet* (Valse Bluette),[13] by Drigo.

1. The group enters in ones, twos, and threes, running 6 steps .....2 meas.

[12] Century Music Co., 15 cents.
[13] Century Music Co., 15 cents.

and stopping to look, to listen, or to beckon others to come.....2 meas.
Continue through .....16 meas.
Form circles of three, four, and five in each circle, and move around to L. with, run one measure, hold one measure, continue.....16 meas.
Run in various directions, forming for the swing.

2. *The Swing.*
Two facing each other and joining hands, and a third one standing back of these joined hands ready to push the swing.....8 meas.
Push forward (pushing arms of the other two) .....1 meas.
Let the swing return .....1 meas.
Repeat this .....6 meas.
Then run under the swing, and to another swing .....7–8 meas.
Swings can be in a large circle or dotted over the stage.
Continue the swing figure three times, or .....24 meas.

3. *Playing Ball.*
Run to groups of twos, facing partners. Play that each one has a ball, and get ready to play .....8 meas.
Hold ball with both hands in front of body.....1 meas.
Swing over R. shoulder (both hands) .....1 meas.
Throw the ball .....1 meas.
Catch partner's ball .....1 meas.
Run across, exchanging places with partners.....4 meas.

32 meas.

Continue the figure three times, but on the third run, all face the front, and leave as much space in front as possible.

4. *Jumping the Creek.*
All swing arms forward, rising on toes .....1 meas.
Swing arms backward, bending body slightly .....1 meas.
Swing arms forward and jump lightly on balls of feet .....1 meas.
Lower heels and rest .....1 meas.
Continue the figure four times.

16 meas.

5. *Spinning Partners.*
Turn quickly and take partner's hands and spin, with arms straight .....2 meas.
Run to another partner .....2 meas.

8 meas.

Spin new partner .....2 meas.
Run to another partner .....2 meas.

6. Take partner you are with and run off stage, or repeat the dance from beginning and then exit, running.

Costumes. Ordinary light dresses, or short Grecian slips in many

colors. Take a piece of cheesecloth twice the length that you want the costume to be, cut small hole at center for head, sew up sides, leaving armholes, gather the shoulders and cut the bottom edge rather uneven, and the costume is finished.

Winter is Here, or Jolly Wintertime

Music: 2/4 Rhythm, as, *Always Jolly,*[14] by Knayer.

Snowballs made of paper, covered with cotton.

1. All run in carrying snowballs in R. hands. Toss and catch them eight times, running to different parts of the stage.

2. Form circles of four and skip 8 counts to L. around selves with little steps, 4 counts, and hold all the balls high to the center, 4 counts. Repeat to R.

3. Face front. Hold snowballs forward in both hands, 2 counts. Draw back to R., 2 counts. Step forward right and throw and hold, 4 counts. (Throw, but do not let go of ball.)

4. Run four steps, in small circles again toss and catch ball, 4 counts. Repeat four times.

5. Run to form two circles, one inside the other. The outside circle goes to L. and the inside circle to R. Run forward in the circle 4 steps, toss and catch the ball, four counts. Repeat four times.

6. Face front. Repeat 3, and on the fourth time, throw the snowballs into the audience and run off.

Costumes. Bright sweaters and stocking caps, or short white tunics of outing flannel, with white knickers and white stocking-caps with black button on top, or all in white with bright caps.

Sleighbell Dance

This may also be named: A Christmas Dance, the Sleighbells, or Jingle Bells.

It has been danced in many Christmas programs by young and older ones. It was danced by 500 around a Community Christmas Tree.

Music: Jingle Bells.[15]

Sing as you dance, or have a Chorus sing.

Formation:

Double circle, facing L., standing beside partner, inside hands joined. Make groups of four by joining outside hands with couple behind you, thus completing the circuit. In this group of four, moving forward toward L., around circle.

[14] In *The Children's Own Music Book.* (Mumil Publishing Co., $2.00.)

[15] *Twice 55 Games with Music.* (C. C. Birchard, 15 cents.)

1. Beginning with L. foot, take three running steps and hop. Repeat five times, making six in all. Front couple of each four, let go of hands (inside) and take four step hops, turning outward, and joining hands at back; others have kept hold of hands, and so a new grouping is formed, with second couples in each group becoming first couples. Repeat all.

2. Turn your back to partner, run three steps forward (away) 1–2–3, hop on 4. Turn and repeat. Repeat both. Turn quickly, join L. hands with partner, outside arms sideward, four step hops around partner. Join R. hands and repeat. Repeat the figure.

3. Turn your back to your partner, run 3 steps, arms sideward 1–2–3, hop on 4, arms overhead. Turn quickly R., repeat step, returning to partner. Repeat both.

Join hands in circle of four, facing common center. Four step hops to L., and four step hops to R. Repeat first part of figure. Join L. hands at center of fours in a wheel, and take four step hops around to L. Repeat, joining R. hands.

4. Repeat first figure.

Costumes. Any Christmasy costume, as red and green caps and kerchiefs. Get small sleighbells, and put several on a string or elastic, and wear on ankles. This gives you the sleighbell rhythm as you dance.

Witches' Dance

Music: Gypsy Dance,[16] by Lichner.

1. *Entrance.*

Skipping, carrying brooms. Form scattered group, facing front, and near partner ..... 16 meas.

1. Hold R. Step R. Listen. Broom in R., with L. index finger up ..... 1 meas.
Hold L. in same way ..... 1 meas.
Run to R. four steps and jump ..... 2 meas.
Repeat figure beginning to L. ..... 4 meas.

2. Jump in half stride, arms out ..... 1 meas.
Jump, crossing feet ..... 1 meas.
Run four steps forward ..... 1 meas.
Jump ..... 1 meas.
Repeat the figure, running back .....
Jump, turning quickly to front ..... 4 meas.

3. Turn quickly and form fours.

Cross brooms at center of fours, R. hand in to center, and skip for 8 steps to L., change and repeat ..... 8 meas.

[16] Century Music Co., 15 cents.

4. Hold forward, R. and L., run four steps forward, jump, calling "Beware!" ..... 4 meas.
Repeat ..... 4 meas.

5. Cross brooms with partners (R. hands). Skip 16 steps around her. Skip off field, holding broom high and calling "Beware! Beware!" in a high, squeaky voice.

Costumes. Made of black and orange crêpe paper or of cambric. Full black or yellow skirt. Yellow waist. Black girdle. Black cape. Painted black hat.

Broom. Take a wand, or an old broomstick, and tie on the end a small bunch of raffia.

FOLK AND HISTORICAL DANCES

French Gavotte

For any Program where it may fit the theme, as:
a. A French Play
b. A French scene in a Festival or Pageant
c. Physical Training Program
d. Camp or Playground Demonstration.
(Used by Upper Grades, High Schools, and Colleges.)

Formation: Large double circle, standing with partners. Eight couples in circle.

Music: Stephanie Gavotte,[17] by Czibulka, or other Old French Gavotte.

Begin after the Introduction.

1. Inside hand joined with partner, outside hand holding dress.
Begin with outside foot, glide, close, glide ..... 1 meas.
and walk, walk ..... 1 meas.
Three times, and with deep curtsey instead of the fourth time ..... 8 meas.
Repeat ..... 8 meas.

2. Form wheels of four, with R. hands at center and L. hands holding dress. Repeat the step in 1, moving around the wheel, and curtsey ..... 8 meas.
Repeat with R. hands joined ..... 8 meas.

3. Form circles of four. Balance toward L., and back R., and step sideward L. and turn in place ..... 2 meas.
Do this three times, and curtsey in place at 4th time ..... 8 meas.

4. Inside partners face the center. Form circle of 8. Balance toward L. and back R. and walk 2 steps around in a circle to L. Do this three times, and curtsey to center ..... 8 meas.

While the inside partners are taking this step, the outside ones face center and balance forward L. and back R., moving arms forward and overhead, step L. and turn. Do this three times, and curtsey to center instead of 4th time ..... 8 meas.

5. The inside partners repeat their step around the circle to the R., balancing forward R., backward L., and turning. Do this three times, and face partner and curtsey in place of 4th time ..... 8 meas.

While inside partners take this step, the outside partners step L. and point R. and move arms to L. Repeat to R. and step L. and turn quickly. Do this three times, and curtsey to partner who may be opposite (not necessarily your first partner) ..... 8 meas.

6. Repeat 1 ..... 8 meas.

7. Join L. hands with partners, and repeat 1 around partners ..... 8 meas.
Repeat with R. hands joined ..... 8 meas.

8. Leave the field with partners and with balance forward and back, and walk, walk.

Costumes. A high-waisted long dress, rather straight skirt, sash, flowers in hair, or poke bonnet with strings crossed in back, and tied in front (made of small-figured material).

Old English Gavotte

In formation of fours, each set of partners facing another set. The dance is slow and stately. Begin after Introduction.

[17] Century Music Co., 15 cents.

Music: Any Gavotte, as, *Simplicity*,[18] by Lee.

1. Join inside hands with partner, walk forward L. and R.... 1 meas.
L. foot close to R. and curtsey ..... 1 meas.
Repeat, stepping backward with L. foot ..... 2 meas.
Repeat the figure
Repeat the figure ..... 4 meas.

8 meas.

2. Face partners, join L. hands. Start with R. foot and walk four steps around partner, R.–L., R.–L. ..... 2 meas.
Step sideward, R. L. foot back and curtsey ..... 1 meas.
Step sideward L. and to position ..... 1 meas.
Join R. hands, begin with L. foot and repeat figure ..... 4 meas.

8 meas.

3. Face front. Inside hands joined with partners. Walk forward four steps, beginning with L. ..... 2 meas.
Step sideward L. R. foot close to L. and curtsey ..... 1 meas.
Step sideward R. and to position ..... 1 meas.
Walk backward four steps, beginning L. ..... 2 meas.
Step forward L., R. foot close to it and curtsey ..... 1 meas.
Step sideward R. and to position ..... 1 meas.

8 meas.

(Reprinted through courtesy of Dennison Manufacturing Co.)

[18] Sam Fox Co., Cleveland, Ohio. 60 cents.

4. Face partners. Walk backward four steps, beginning L. . . 2 meas.
Step sideward L. R. close to L. and curtsey . . . . . 1 meas.
Step sideward R., and to position . . . . . 1 meas.
Repeat the figure, coming toward partner . . . . . 4 meas.

8 meas.

Ending: Step L. and curtsey.
Face front and hold. Walk off field.

Costumes. Old English full skirt of plain light color and panniers and bodice of figured material. Flowers in the hair, or an egg-shaped flat hat, banded in black, ties brought back of head and crossed.

Old English Country Dance

Music: Come, Lassies and Lads.[19]

Dancers run out to field or stage, join hands in circles of 12 or 16, and stand next to partners, while the Chorus sings.

1st Figure

Join hands and take 16 slips to R. around circle . . . . . 8 meas.
Take four slips toward middle of circle, four slips back to place . . . . . 4 meas.
Set and turn single . . . . . 4 meas.
and repeat set and turn single . . . . . 4 meas.

20 meas.

Repeat the figure . . . . . 20 meas.

[19] *The Child's Own Music Book.* (Mumil Publishing Co., $2.00.)

Explanation:

A slip is a glide step. Set and turn single means balance to R., balance to L. in place, turn around self to R. in four running steps.

2nd Figure

Face partners. Side with partners and return ..... 4 meas.
Repeat ..... 4 meas.
Face center and take slips toward center and four out again... 4 meas.
Set and turn single ..... 4 meas.
Repeat ..... 4 meas.

20 meas.

Repeat the figure ..... 20 meas.

Explanation:

To side with partner, means to walk-run past partner. Four steps passing L. shoulders, turn around on the 3rd and 4th step and return, passing R. shoulders.

3rd Figure

Arm with your partner R. ..... 4 meas.
Arm with your partner L. ..... 4 meas.

Face center, and joining hands, glide four steps toward center and four out again ..... 4 meas.
Set and turn single ..... 4 meas.
Repeat ..... 4 meas.

20 meas.

Explanation:

To arm with partner, means to lock R., arms or L., arms and walk-run eight steps.

Costumes. Old English.

Irish Village Dance

Music: Irish Washerwoman,[20] *Irish Lilt,* or *St. Patrick's Day.*

Hands on hips (backs of hands).

1. Hop on R. foot and set L. heel at side
Hop on R. foot and touch L. toe behind ..... 1 meas.
Hop on R. foot and set L. heel at side
Hop on L. foot and raise R. backward ..... 1 meas.
Repeat, hopping on L. foot ..... 2 meas.
Repeat, hopping on R. foot ..... 2 meas.
Repeat half of step and stamp three times ..... 2 meas.

8 meas.

[20] *Irish Airs,* by Pape. (Century Music Co., 15 cents.)

2. Same as 1, but set L. heel in front
   Bring toe to R. toe ..... 1 meas.
   Repeat as in 1 ..... 7 meas.
   8 meas.

3. Jump with toes turned in
   Jump with heels together (1 and 2) ..... 1 meas.
   Repeat twice (3–4–5–6) ..... 2 meas.
   Stamp three times on 7 and 8 ..... 1 meas.
   Repeat the figure ..... 4 meas.
   8 meas.

4. Cross walk forward 6 counts ..... 3 meas.
   Jump stride and together 7 and 8 ..... 1 meas.
   Move back with step hop 6 counts ..... 3 meas.
   Jump stride and together 7 and 8 ..... 1 meas.
   8 meas.

5. Repeat 1 ..... 8 meas.

Costumes. Girls: Full green skirt above ankles. White, short-sleeved waist. Black girdle. Green cap—a circle of crêpe paper about 16 inches across, and a frill of white about 3 inches deep. Gather the two together, pull out the crown and then crush it in your hands. Put a flat bow in front, or cap like picture.

Irish Village Maid

Boys: White waists, dark trousers. Green sashes tied on side. Hats made by cutting a strip of green paper about eight inches deep, and large enough to go around the head. Turn up about one and a half inches, and pull out edge, so that it will look like a brim on a hat. Pin this around the head, and you have what looks like an Irish hat.

German Village Dance

Music: Ach, du Lieber Augustin.[21]

1. Stand in ranks of fours, partners joining hands, stamp ..... 8 counts.
Stamp ..... 4 counts.
Wheel and stamp ..... 2 counts.

Glide forward on L., hop on L. and kick R. forward, counts 1 and 2.
Glide forward on R., hop on R. and kick L. forward, counts 3 and 4.
Repeat each once.

2. Hop on R., point L. toe forward, cross and lift 2, point 3, lift 4. Take same with pointing R. Repeat each once, very awkwardly.

3. Repeat 1.

4. Repeat 2.

5. Glide forward on L., hop on L., and set R. heel forward, counts 1 and 2.
Glide forward on R., hop on R., and set L. heel forward, counts 3 and 4.
Repeat each once.

6. Face partners, and join hands, straightening arms forward, slide sideward to R. ..... 1 count.
Cut right and point toe sideward ..... 1 count.
Take this step four times. (Cut means slide one foot in and replace the other one) ..... 6 counts.

8 counts.

Repeat coming forward, one partner moving backward..... 4 counts.
Return ..... 2 counts.
Twirl to L. and jump up, striking heels together and clapping hands on the last beat of the music ..... 2 counts.

8 counts.

Repeat all from the first if desired.

Costumes. Full, bright-colored skirt. White waist, black girdle. Apron of contrasting color. Cap of black with bow in front, or the white, flaring cap. Wooden shoes.

[21] *German Airs,* by Keiser. (Century Music Co., 15 cents.)

Spanish Dance

Music: Estudientina Waltzes,[22] by Waldteufel.

Formation in Threes.

1. Join hands in lines of three, outside hands on hips.
Run forward 6 steps ..... 2 meas.
Outside ones turn under the arms of inside one in 6 running steps ..... 2 meas.
Repeat ..... 4 meas.

8 meas.

Circles of three.
12 running steps to L. ..... 4 meas.
9 running steps to R. ..... 3 meas.
Straighten out the line ..... 1 meas.

8 meas.

2. Turn to L. Begin with L. foot and run 6 steps, pulling the line quite straight ..... 2 meas.
First and second girls look back over shoulders. Outside ones turn under arms of inside one in 6 steps ..... 2 meas.
Hold a pose, same as position in the run, weight on L. foot. 12 counts ..... 4 meas.
Repeat the figure to R. ..... 8 meas.

16 meas.

Circles of Three.
12 running steps to L., 9 running steps to right, straighten out the line ..... 8 meas.
Hold pose again, 24 counts ..... 8 meas.

16 meas.

3. Center ones kneel, arms overhead, outside ones turn diagonally outward, arms overhead and run 6 steps ..... 2 meas.
Turn around selves 6 steps ..... 2 meas.
Hold 12 counts ..... 4 meas.
Return with 6 running steps while center one stands ..... 2 meas.
All turn round selves 6 steps ..... 2 meas.
Hold 12 counts ..... 4 meas.

16 meas.

Circles of Three.
12 running steps L. ..... 4 meas.
9 running steps R. ..... 3 meas.
Straighten out line ..... 1 meas.
Hold pose as in 3 ..... 8 meas.

16 meas.

[22] Century Music Co., 15 cents.

Repeat the dance from the beginning.
Run from the field, pulling the lines of three, and looking back.
Stamp on first count of measure all the way through the dance.
Use castanets with the piano.

Costumes. Girls: Full bright skirts. White waists, black bodices and little black or red Figaro jackets. Drape about head, or like picture.

Spanish Maid

Men: Short knee trousers, white soft skirts. Red sashes tied at left side. Red or black Figaro jackets. Scarf about head.

A Maypole Dance

Music: A Waltz, as *Waltz of the Flowers,*[23] by Tschaikowsky.

Dancers run out and take ribbons and hold during Introduction. Stand with partners.

First Figure:
Face to L. and waltz forward around the circle .....12 meas.
Hold ribbon high with both hands and waltz around selves (not disturbing ribbons) .....4 meas.
Finish facing R., repeat the figure, returning to place.....16 meas.

32 meas.

[28] Century Music Co., 15 cents.

Second Figure:

Face Partners. Waltz one step sideward, L.....1 meas.
Waltz one step sideward, R. .....1 meas.
Repeat, swinging ribbons slightly both times .....2 meas.
Turn around selves in 4 waltz steps, holding ribbons high....4 meas.
Repeat the figure .....8 meas.

16 meas.

Third Figure:

Repeat first figure .....32 meas.

Fourth Figure:

The weaving figure. Face partners. Those facing R. go over first, those facing L., go under first. Alternate over and under until the pole is wound. Keep equal distances during the figure.

Fifth Figure:

Drop ribbons. Join hands in a circle and step swing—using one measure for each step, around the circle L.....16 meas.

Break the circle in one place and lead off with little running steps in one long line. In running to waltz music, take three steps to each measure.

Costumes. The costumes for a Maypole Dance vary greatly. It depends somewhat upon your May Day theme and also upon your budget for costumes. Light dresses, with narrow streamers of crêpe paper fastened with a rosette of paper on one shoulder, are appropriate.

The ribbons are about an inch wide. By cutting a strip from a 10-foot roll of crêpe paper and doubling it twice, opening the ends, you have about the right length. Use at least two strips of different colors. This gives 8 streamers. This is symbolic of an Old English May custom.

Indian Corn Dance

After the harvest has been gathered in, many of the Indian Tribes came to the campfire, bringing the last ear of corn as a sacrifice, and thanked the Great Spirit for a plentiful harvest which meant much food for the tribe.

Dancers come by twos and threes (as the spirit moves them) and form circles with 12 or 16 in each circle, Braves together, and Women together.

Music: Any 4/4 Indian Rhythm: *Indian War Dance,*[24] or Winnewawa,[25] by Orth.

(Play the music fast, emphasizing first and third beats. Step on these, and hop on the alternate beats.)

1. Circles face to R., dance around the campfire 16 steps, like our skipping step, only bringing the knee up slightly in front and emphasiz-

[24] *Dances for Plays, Festivals and Pageants.* (T. S. Denison Co., $1.25.)
[25] Oliver Ditson Co., 60 cents.

ing the step each time. The Braves weave the bodies forward and backward, the Women move them slightly from side to side. Face rear and repeat.

2. Bend the knees, bringing the right knee to the ground, and beating the ground twice with the palm of the R. hand, bringing L. hand to mouth, give Indian yell, 2 counts, repeat figure, rising on the second yell. Dance 8 steps forward around the circle. This has taken 16 counts. Do this four times from the beginning of the figure. This symbolizes the ground and the joy in the harvest.

3. All face the center, and slowly raise the arms high overhead, palms to the front, looking upward to the Great Spirit .....4 counts.
Lower arms, slowly bending forward .....4 counts.
Do this four times.

4. The last ear of corn from the harvest is brought and placed upon the fire. All repeat the first step around the fire.

5. Repeat the third step, and all dance away to the wigwam.

Costumes. See Chapter Twenty, Costumes and Inexpensive Costuming.

Campfire. Make a real fire out of doors. If indoors, extend electric wire to center. Have bulb in wire covering. Cover with red paper, then with branches.

A Pioneer Dance

This may be used as an Old-Time number at a party or on a program, or it may be used in an early settler's scene in Festival or Pageant.

Music: Arkansas Traveler,[26] or Other Virginia Reel tune, as, *Turkey in the Straw.*[27]

Take partners and form squares of eight as for a Quadrille. Number couples 1 and 2. Two couples facing have same number.

1. Couples No. 1 join inside hands, skip forward .....4 steps.
Make circle of four and skip around to L. .....4 steps.
Leave circle and skip forward to own place .....4 steps.
Swing partners .....4 steps.
Couple No. 2 repeat.

2. All join hands in circle of eight and skip to L. .....8 steps.
and to R. .....8 steps.
Walk 4 steps to center, back and swing partner .....8 steps.

3. Couples No. 1 join inside hands and skip forward.....4 steps.
Make wheel of four at center by joining R. hands and skip around to L. .....4 steps.

[26] *Twice 55 Community Songs—The Green Book.* (C. C. Birchard & Co., 15 cents.)
[27] Century Music Co., 15 cents.

Leave wheel and skip to own places .....4 steps.
Swing Partners .....4 steps.
Couple No. 2 Repeat.

4. Grand R. and L. around circle until partners meet. Swing partners, and as rhythm ends, all swing arms up, give one shout, and run off stage.

Costumes. If used at an Old-Time party, costume it accordingly.

If used in an Early Settler's scene, costume it in the period of the scene.

Pioneer Woman

Chapter Twenty

COSTUMES AND COSTUMING

INEXPENSIVE COSTUMING

THIS chapter tells you about how we costume characters and groups when we have no money, or very little money, for costuming.

We make use of everything we have that will help us to give the suggestion of the character or the theme—sometimes we draw from our own wardrobe and add only a drape, a fichu, a cap, or an underskirt.

We keep a costume scrap book and when we find pictures in papers, magazines, on cards and elsewhere, giving costume suggestions, we add them to our collection.

I have over 500 such suggestions in a scrap book which is invaluable as a quick reference book.

The question we try to answer is this: How can we get the general effect, the outline, and the color into a costume of a certain period or for a certain theme and not buy or make an entire costume?

The smaller details will not be seen, especially if the production is out of doors or quite a long way from the audience.

If the outline of the costume suggests the character, if the hair is done correctly, shoes or sandals of the correct type, and head gear of the right sort—we have a good costume.

We have costumed large groups and individual characters in an artistic and effective way with the cost ranging from 25 cents to $1.50, the latter for special characters. This may mean getting some part of the costume at home, and buying the rest.

How We Costumed a Queen for 55 Cents

The Queen borrowed a beautiful yellow velvet gown from a neighbor's attic. We bought three rolls of crêpe paper, two purple and one white. We laid the rolls of purple side by side and pasted the edges together. We made a large rounding collar and a wide border all around, of white paper, on which we pasted small black tails (black cambric from the piece bag). This gave us an ermine-trimmed robe ten feet long and six feet wide, which we fastened at the shoulders. From a distance, it had the appearance of velvet.

We made a crown of pasteboard and gilded it from a 10-cent can of gilt paint. For a golden chain for the Queen, we popped some corn, strung it and gilded it.

We gilded an old pair of ballet slippers, and her costume was complete!

If we had not had the slippers, we would have purchased a pair of insoles (10 cents) and made some sandals.

Johnny and His Group are Costumed for Nothing

Johnny was one of a group of 40 children who were to give a Dutch wooden shoe dance. The boys unbuckled their everyday trousers at

the knees, and pulled them down to an awkward length, turned up their coats so that they came just to the waistline, wore colored shirts, round collars, and bright bow ties. They made caps out of paper sacks.

They cut the collars from white paper which they had at school. The ties were from the piece bags at home.

The girls wore their older sisters' dresses, which were long on them, and they made caps, fichus, and aprons from pieces they brought from home. These can be made of crêpe paper also. Three caps, fichus, and aprons can be made from a 10-cent roll of paper.

All made Dutch shoes from cardboard, and sewed them and tied them on over their shoes.

How We Costumed Fanny and Her Group of French Children for 4 Cents

The girls wore their own light dresses. We made crêpe paper sashes with big bows. These were French blue and yellow. A 20-cent roll of Dennison paper cut five sashes ten feet long.

The children made wreaths of wildflowers for their heads. Each child brought 4 cents which paid for the paper.

The Animal Fair

Many children's plays have animal characters in them. Besides these, there are circuses and various other entertainments where we must have animals.

For children up to 12 years old, we buy Canton flannel sleepers, at

50 or 69 cents each, or use old ones which the children bring from home. We dye them dark gray or brown.

We have each child bring two pairs of brown stockings from home. One pair we pull on over the hands, and fasten at shoulders; these make the paws. One pair we draw on over the shoes or insoles and fasten at knees; these make the feet.

The head is suggested by a cap with ears on it, fitting close to the face. It is made of cambric or any dark cloth. Masks may also be worn with these costumes—either those which we buy for 10 cents at Hallowe'en time, or those we purchase for 30 cents each. (See Hallowe'en material in Chapter Thirteen.) These costumes with different head-gear serve also for Elves, Brownies, Dwarfs, Dryads, etc.

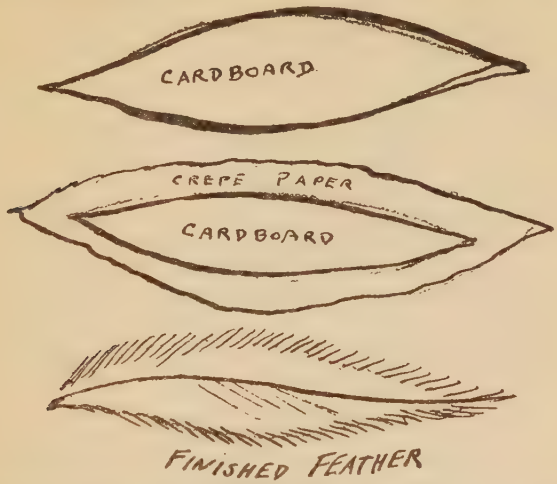
The animals made by two or more persons working together in the character are fully described in *How to Put on an Amateur Circus* see p. 36.

Indians Costumed for 10 Cents

We bought gunny sacks for 5 cents each. A 10-cent roll of crêpe paper makes fringe for two costumes. Cut a hole in the bottom of the

gunny sack for the neck. Open the seam on one side and cut a slit on other side to make openings for arms.

Cut fringe about four inches deep, crossways of the grain in the paper, and sew it (two layers deep) around the bottom, around neck and armholes, or in strips from shoulder to bottom of sack. Use brown, red, or Indian blue crêpe paper. Cambric makes good fringe but costs more.



For head-band and feathers, use the crêpe paper. Cut feathers from cardboard, and paste crêpe paper over them. Cut the paper an eighth of an inch larger than the pasteboard, and cut it fine around the edge.

The Indian woman wears one at back of head. The Braves, as many as they like.

The Indian girl's or woman's dress is just above ankles. The Braves' shirts are about knee length, and worn with khaki trousers fringed down the sides.

Powder with Indian powder or use grease paint. (See Make-up in Chapter Twenty-one for directions for making Indian wigs.)

Indian Beads. We make beads out of macaroni painted with oil paints, broken up and strung, or out of bits of crêpe paper or bright advertisement sheets. To make the latter cut pennants one inch wide at one end, four or five inches long, and pointed. Begin at the wide end and roll around a hat pin, pasting the end. These make very attractive decorations, and besides being strung as beads for the neck, they may be used for decoration on dress or on moccasins. We make moccasins of cloth, or use bedroom slippers.

YOUR COSTUME LIBRARY

The Community Center groups, the library, or the school and club groups, may each gather a very valuable Costume Library. For this

library, save pictures, advertisements, postal cards, magazine advertisements, papers, photographs, and groupings. Mount these on different colored paper, and place in a reference file. The same idea may be carried out in the individual costume scrap book. Save pictures of draped figures, of head-dresses, and of simple stage sets. Soon your library will be valuable, especially so if you live in a town where the library does not afford many costume books.

Suggestions for costumes may be secured from:

Available pictures.
Illustrated histories.
Old-fashioned magazines.
New magazines, whose advertising sections yield many suggestions.
Costume books available.
Historical fiction which is illustrated.
Talks with old residents.
Talks with foreign-born about their people.
Old books, which often yield good descriptions of costumes of a period.
Homes where old costumes have been saved.
Art Museums.
Private collections of pictures, Indian and Revolutionary relics.
Postcards.

COSTUME BOX

Save almost everything for the costume box. Old dresses, bonnets, hats, drapes, bright bits of paper and cloth, tin foil, pieces of bead trimming, bits of colored cardboard, and similar things.

Index the costumes you have, and use them over and over again. Take good care of them, they have many uses, they can be dyed over again, cut over, and added to. Clean-up Day at home often yields something for the costume box.

MATERIALS AND WAYS OF USING THEM

Adaptability

Always study to adapt whatever you have on hand that can be used again. It is surprising how many purposes one set of costumes can serve. A set of yellow cheesecloth skirts has done service for six years, with many trips to the laundry.

First they were part of a set of firefly costumes. Brown cambric coats and brown caps with red eyes completed the costume.

Second they were used for the witches at a Hallowe'en party, with capes and tall hats added.

Third they served for a group of French girls, with white waists, blue sashes, and French caps.

Fourth they were used for a group of Spanish girls, with white waists, red or black boleros, red sashes, and red head drapes.

Fifth English maidens wore bright petticoats underneath, with the yellow skirts draped over them, caught up at either side. Twelve inches

of yellow sateen the shade of the overskirt made the bodice. White waists and round English collars were worn with this.

Sixth the same set of skirts, with cambric one-inch strips of red, blue and green sewed around the bottom, served for Swedish skirts.

You will find other costumes with slight alterations and additions easily adaptable to many uses.

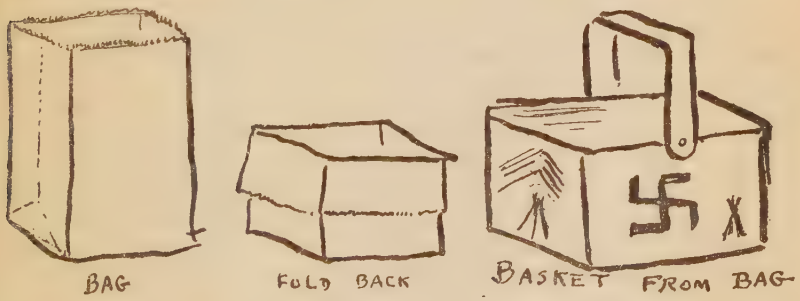
Paper and Cardboard

Newspapers. As a foundation for hats and other costume accessories which are to be covered with cloth or crêpe paper; for ruffles under dresses in imitation of hoop skirts; for patterns, and for a rehearsal with improvised costumes to try out designs for helmets, hats, and ruffs.

Newspapers can also be used for costumes and properties in Shadow Plays. We have used them for a King's crown, ruffs and robe, as well as a Bride's bouquet. Remember that in costuming for a shadow play, the silhouette is what you want. Newspapers serve for improvised costumes for charades and pantomimes. A demonstration of what can be done with a newspaper is an excellent means of arousing interest in a workshop for costumes and stage sets.

Wrapping Paper. Gilded wrapping paper we cut into bands for the head, to be worn with tunics or draped costumes, and also cut in appliqué designs of circles, crescents, and other patterns, sewed or pasted on cheesecloth, sateen or other material. Natural color wrapping paper we use in Pilgrim costumes, for collars and cuffs, folk caps, collars and fichus, and boot tops. We use it also to construct Indian baskets for a corn ceremonial; we put designs in bright paper on them, and make handles wound in bright paper. Armor and helmets are made of it and gilded.

Paper Sacks. In making Indian baskets, fold down a medium sized sack until it is about six inches high, make it round or oblong. Paste on designs and make handle.



We make the Dutch or German round caps for men and boys with paper sacks. In making bird caps, have the sack large enough to slip over the head and to reach down to the neck. Cover the sack with small

feathers cut of crêpe paper the color of the costume, and sew them on so they hang down and cover the sack. Cut holes for eyes, and sew on cardboard beak. The Bird Costume is made by covering a jumper with feathers of crêpe paper sewed on thick, row upon row.

Pasteboard is used for helmets, shields and breast-plates. These are gilded and decorated with designs of crêpe paper in the form of crosses or stars. It is also used for boxes and cases covered with cloth or paper; buckles; gilded or silvered crowns, and other head-gear; as well as for symbols, as harp, anchor, and cross.

Crêpe Paper

We make entire costumes out of crêpe paper, such as children's costumes for Hallowe'en, Christmas, May Day and special occasions, and for characters such as Flowers, Witches, Butterflies, Brownies, Christmas Carolers, and others.

Women's costumes (English, French, Spanish, and American) should be made over cheesecloth slips, nightgowns, bungalow aprons, or plain dresses. Crêpe paper serves for parts of costumes such as ruffs, ruffles, panniers, fichus, and skirts. Gather the paper full and frill out the edges for skirts, ruffles, and ruffs. For covering a jumper or hat crown, pull the paper out, crumple it up, straighten it out and use.

Children's Butterfly costumes we make by covering jumpers, adding wings of the paper, and a close cap from which two wire antennæ extend.

Caps, hats,—such as an English three-cornered hat,—bonnets, and helmets we make of wrapping paper or pasteboard and cover with crêpe paper.

The men's tunics are made over cheesecloth.

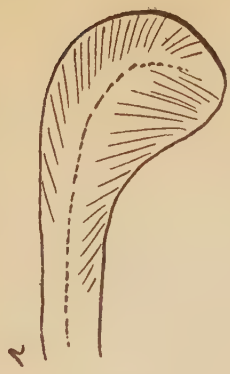
For Plumes, cut six or eight thicknesses of paper with the grain lengthwise and sew down the center. Shape the plume. Slash it diagonally to the center on either side in fine slashes. Pull layers apart, crumple in the hands, and shake out. Sew piece of bonnet wire on under side, lengthwise of middle of plume.

Head Bands. Made of crêpe paper, often the same color as the costume; used for Indian costumes and for many medieval and symbolic costumes for men and women.

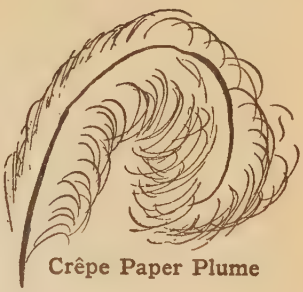
Ruffs. For neck and sleeves of costume of King, Queen, Courtiers, Pierrots, old English ladies and gentlemen and others. These are made from four layers of white crêpe paper, four or five inches wide and twice the length needed, with the grain running crosswise. These are gathered through the center, quite full, and of the desired length. Separate the layers and frill out the edges of each layer. For ruffs at wrists, gather near the top edges instead of the center, and have just four edges. Ruffled fronts are made in much the same way, except that only two layers of paper are used, one narrower than the other, the narrow one being placed on top. Do not gather very full.

We use crêpe paper also for the trains of Queen and Court Ladies,

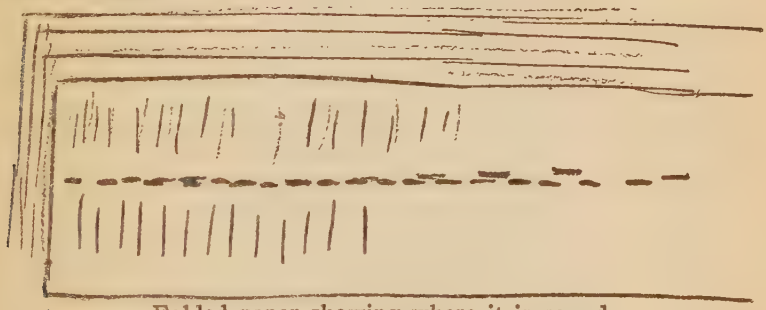
Folded Paper



Sewed



Crêpe Paper Plume



Folded paper showing where it is sewed.

Crêpe Paper Ruff

covers for buttons, designs for appliqué, garlands of flowers. For flower garlands sew or string flowers on very narrow strip of green cambric two or two and a half yards long; use the same way for flowers pasted on branches, for bouquets or stage decorations as garden plants or lattice

vines, for flowers for hat trimmings, such as roses and poppies. We use it for fruit, as apples and oranges (cotton covered with paper); folk caps and hats for women or men; folk collars, aprons, fichus; and ribbons for bows or stage decorations.

Bits of crêpe paper put into hot water make good dye.

Cloth Materials

Gunny Sack is used in making Indian or Frontiersman costumes, poverty costumes, and moccasins. Used for covering leather properties, as a leather-covered trunk.

Cheesecloth, is used for short, plain, or bloused tunics for men or women; for long tunics for men or women; symbolic costumes; drapes; capes; sashes; folk skirts; caps; collars; aprons; and fichus. By dyeing this cloth, beautiful effects may be secured in shading and designs.

Unbleached Muslin is well adapted for making tunics for Greek athletes; costumes and folk aprons; caps and skirts, the latter trimmed with bright strips of cloth or crêpe paper. Muslin may be successfully dyed to take the place of heavier colored costume material.

Canton Flannel and Outing are excellent for long capes, robes and heavy costumes where velvet would be used.

Sateen lends itself for use as satin in waistcoats; coats; tunics; capes; skirts, and girdles.

Flowered Material, as cretonne or curtain material is used for English and French costumes; for panniers and skirts; it is suggestive of brocades, and designs may be cut from it for appliqué.

Oilcloth. We use this for boot tops, as Spanish or Pioneer. Make them like leggings. We also use it for armor and helmets.

Cambric. Used for Pilgrim and Folk costumes; costumes for jesters, also for dominoes. Use dull side out for leather effect.

Tarlatan and Mosquito Netting. Used for bows and sashes; for wings for fairies and butterflies; for full ruffles and skirts. Where used for other draperies, soften by soaking in water until the stiffness is out.

Footwear

A period costume is often spoiled by modern shoes. It is important to suggest the type of footwear belonging to the costume.

How to make sandals

Soles or insoles purchased at the shoe store or at the ten-cent store make good sandals. Use narrow strips of cloth, tape or ribbon the color of costume, or contrasting color, for the ties. Make a small loop at the heel; a second in front, from side to side just back of the toes, with a division for the great toe made by sewing extra piece from loop to tip. Tie three-quarters of a yard of tape to middle of front loop. Bring this crossed around the ankle and through the loop to the front and tie.

For Biblical costumes and many symbolic costumes, the foot should be bare; stockings may, however, be worn. Very inexpensive stockings, costing from 10 to 20 cents may be used with costumes. Men's socks, in the dark colors, rolled down to ankles, make shoes. For stockings to match the symbolic costumes, for dancing or group work, dye one pair to match the costume, and wear over another pair. Take narrow strips of cloth, tape, or ribbon, 1¼ yards for each foot. Sew middle of length to bottom of foot of stocking, bring it up, cross it around ankles, tie, and pin in place. This suggests ballet slippers. For an out-of-door performance, wear small insoles between stockings for protection.

Things to Remember About Materials

Almost anything can be used somewhere in your plans. Old fabrics, lace and other curtains, portières, smaller draperies, bits of velvet, silk, satin, appliqué, tinsel, bead trimming, sashes, old hat ornaments, such as buckles, quills, and plumes, will all prove useful at some time. Save bits of cheaper material, such as cretonne, sateen, Canton flannel, crêpe paper, cheesecloth, and cambric. A beautiful evening gown for an 1870 scene was made of blue sateen, with rose designs cut from cretonne and appliquéd on it. With this was worn a sash, a large bow of black mosquito netting, and a hair ornament discarded from a hat.

Select definite colors. If a color is used, have it strong enough to show definite color. Large effects in design and appliqué are needed; smaller ones are lost. Large roses cut out of cretonne and sewed on a pink sateen evening gown of the French 1770 period made a very attractive costume.

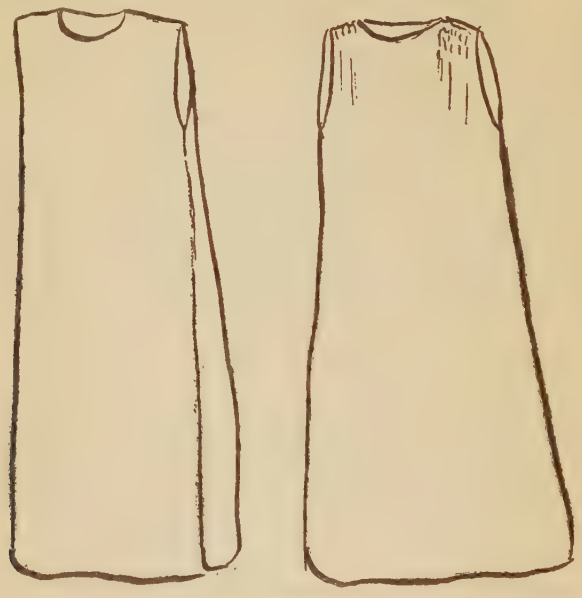
HOW TO MAKE COSTUMES

The Design

Follow the picture or suggestion which you have, sketch the costume, color it roughly with water colors of the tones which you will use. On the same card put suggestions of other colors which may be used. If, for instance, you are suggesting costumes for an 1860 scene, cut any patterns needed, such as a hat, fichu, and other parts of costume. Make a model costume, large or small. If small, make it on a scale to show just how much goods will be needed for a full-sized costume. Experiment until you get what you want.

The Foundation

To make the foundation for a long, draped, symbolic costume, use a cheesecloth slip, made by measuring off 36-inch goods twice the length of the costume. Cut opening for the head, sew up the sides, leaving armholes; gather up the shoulders, or let them hang straight. The nature of the drapery will determine this.



The plain nightgown is often used for a white foundation and it is always worn under the cheesecloth slip. Old nightgowns may be dyed for underslips to match costumes, and old sheets for tunics, toga drapes, and similar parts of costume. One reddish brown sheet has draped dozens of characters, varying from an old prophet to a blacksmith.

Tunics have a wide range of uses for historical characters, both men and women, and for many symbolic characters. The tunic is made in the same way as a long slip, It may be long and belted, or it may come to the knees or above and be belted and bloused. Sleeves may be added. Stockings with the feet cut off make good sleeves for tunics.

The Jerkin is made in the same way as the tunic, but it is not so full and is shorter, coming just below the hips. It is often slashed up around the edge at intervals, and decorated. The sleeveless jerkin is worn over a white, long-sleeved shirt.

A Sheet is used for long or short draperies and tunics. It is often used as a toga drape, and may be belted in loosely, giving a long effect. It may be divided in the middle crosswise, and tied with a cord about the waist, the gathers being distributed evently, and allowed to fall to

the knees, giving the short tunic effect. The upper half of the sheet is draped over the shoulders, enough of it being left in the back to give the cape effect. A bright color may be put in as a lining to the cape and used in front from neck to waistline. A band of this color should go around the head. Bare feet and sandals complete the costume used in representing Truth, Courage, a Knight, and similar characters.

Foundations for symbolic costumes for dance groups are short slips made in the same way as the long slip, about 12 to 16 inches from the floor. Make shoulder straps to do away with fullness. Costumes are not hemmed. If they are to be dyed in design or shaded, the dyeing is sometimes done before the costumes are made, and sometimes afterward, according to the amount and kind of work to be done.

It is best to drape a costume on the person who is to wear it if this is possible. Experiment until the lines are good and the whole effect seems best to suit the individual and the character he is to portray.

DRAPERIES

There are so many ways of draping a costume that one has a great deal of freedom in the arrangement of long or short drapes. A few suggestions may be helpful:

The Toga Drape, described previously, may have the end back of the shoulder long enough to attach at wrist and make the one side drape, which is very good for long symbolic costumes.

Toga Drape

The Long Cape Drape is a piece four yards long (for a tall person) laid over the shoulder on either side, so that the ends reach to the floor, the back dropping down into a long cape effect. Turn back the edge two or three inches all the way, and fasten drape on shoulders. Places can be caught on the edge for the hands to slip through.

Long Cape Drape

Wing Drape

The Wing Drape is made with two and one-half yards caught between shoulders and at wrists, or with a loop on each top edge for the third finger to slip through.

The Point Drape is made by taking a three-quarter or one-yard square of goods, and attaching by a corner at shoulders, front, and back and to the body of costume (four squares). Let the drapes hang below the foundation. They form cascades and are very good-looking.

DYEING

The thinnest gauze or cheesecloth is the best material for dyeing and for making any of the symbolic costumes.

It is often impossible to buy the shade you desire, and you may have old, faded materials which dye will make new again. Shading and design are easily accomplished with dyes. It is helpful to know something about mixing colors, though the average dye card will give you many suggestions. Experimentation is your best teacher. Remember these points in the beginning:

Primary colors are Red—Blue—Yellow.

Red and Blue give Purple.

Red and Yellow give Orange.

Yellow and Blue give Green.

Shades in any one color vary with the amount of dye used.

To dull any color, use a little of the other primary colors, as: To dull blue, use a little red and yellow. To dull yellow, use a little blue and red.

Equal amounts of Red, Yellow and Blue make Gray.

KINDS OF DYES

The soap dyes, as Rit and Twink, are very good for light shades. Diamond, Putnam, Easy, and Angel dyes are all good. We usually use those which the average drug store in the town affords.

It is not necessary to boil the goods; dip, wring, shake out, and dry. It is usually not necessary to iron the material. If goods to be dyed is heavy, wet the goods first, but this is not necessary in dyeing thin goods.

Tie and Dye

For scarfs, borders on robes, and striped effects, tie up the pattern with heavy cord, wrapping it several times. This protects certain portions from the dye. Dip the goods and wring quite dry. Remove the cord, and you will have a pattern. For instance:

For a circle motif, gather up a piece of goods the size you want the circle to be. Tie it securely, wrapping it solid for a quarter to half an inch. At a distance of two inches, repeat the pattern, and continue until the design fits your needs. When you dip the goods, and remove the cords, you will have a series of circles. Fowers and other designs can be worked out. Stripes can be tied up, letting the cord cover the width of the stripes you desire. Combinations can be made by dyeing the more intensive colors first, then removing the cords, and dipping the parts that were covered in a less intensive dye and one which will not affect the other. Know your primary and secondary colors, and any dye card will give you the combinations you can use.

Tie and dye work. Cloth tied closely with white wrapping cord.

Shading

For an intense color, such as red, shade it off to light pink and white by dipping a section of the goods into the red, and holding it up over the dye pan, running the color into the rest by squeezing and pulling it down. This is good for scarfs, shaded symbolic costumes, and similar effects.

Hit and Miss

Suppose this costume is The Wind, and the colors gray and rose. Have these two colors prepared. Take up a portion of the goods, dip into gray and squeeze it dry. Dip the next section in rose and do the same. Combine until you have irregular masses of the two colors. Many very effective schemes may be worked out in this way.

Twisted

Twist goods very tightly and dip it in color. Keep twisting it tighter as you wring it out. Shake out, and you will have a mottled effect, very pretty for scarfs and draperies.

Knotted

Tie knots in goods and dip. This is good for symbolic costumes as Rain, Wind, Rainbow, Forest Sprites. It gives a variegated effect which takes the light very well.

COSTUMES AVAILABLE IN LODGES AND ORGANIZATIONS

All lodges have regalia. Some of this is quite elaborate. Oftentimes when large groups are needed in a Festival or Pageant you can invite a certain lodge to take part and wear whatever of their regalia may be worn in public. For example:

We needed 500 Indians in a pageant scene—Massasoit and his Braves. We asked the Red Men's Organization to take this part. They wore their full regalia, and our 500 Indian Chiefs were costumed with no expense whatever.

Review the assets of your town or countryside, and you will find innumerable costumes and accessories quite near at hand.

This chapter may help you to discover ways and means of creating others inexpensively.

BOOKS ON COSTUMES

AMATEUR COSTUME BOOK, by Elizabeth Guptill. Describes over 100 costumes. ——*Eldridge Entertainment Co. 75 cents.*

Dresses, by Roy Mitchell. Chapter VII in SHAKESPEARE FOR COMMUNITY PLAYERS. Includes: Material, Tunics, Hose, Doublets, Jerkins, Smocks, Capes, Cloaks, Shoes, Sandals, Armor, Head-dresses, etc.——*E. P. Dutton & Co. $2.50*

COSTUME BOOK, THE, by Francis Haire. Describes and illustrates folk costumes and gives inexpensive materials.——*A. S. Barnes and Co. $6.00.*

Costumes, by Claude Merton Wise. Chapter VI in DRAMATICS FOR SCHOOL AND COMMUNITY. Includes: Color, Line, Detail, Description of Costumes, of Various Ages and Countries. Materials, Designing and Fashioning.——*D. Appleton & Co. $1.35.*

COSTUMES AND SCENERY FOR AMATEURS, by Constance D'Arcy Mackay.——*Henry Holt & Co. $2.00.*

COSTUMING A PLAY, by Elizabeth Grimball and Rhea Wells.—*The Century Co. $3.00.*

COSTUME OF COLONIAL TIMES, by Alice Morse Earle.——*Charles Scribner's Sons (out of print).*

DENNISON'S BOOKS on *Paper Costumes* and on the Different Holidays.——*Dennison Mfg. Co. 10 cents each.*

Costumes, by Emerson Taylor, in PRACTICAL STAGE DIRECTING.——*E. P. Dutton & Co. $2.00.*

HOW THEY DRESS COSTUME DOLLS, by Rose Netzorg Kerr.——*Fairbairn Arts Co. 50 cents.*

INTERPRETIVE COSTUME DESIGN, by Rose Netzorg Kerr. 1. Egypt, Greece and Rome. 2. The Orient. 3. The Age of Chivalry. 4. America.——*Fairbairn Arts Co. $1.00 per set.*

NATIONAL COSTUMES OF THE SLAVIC PEOPLE, by Margaret Sevain Pratt.——*The Woman's Press. 75 cents.*

FOLK FESTIVALS AND THE FOREIGN COMMUNITY, by Gladys Spicer. References on Folk Costumes, with sources of information and a bibliography.——*The Woman's Press. $1.00.*

PICTURES. Get catalogues from: *Perry Picture Co.,* Malden, Mass.; *Medici Society of America,* 755 Boyleston St., Boston Mass.; *The University Prints, 9* Boyd Street, Newton, Mass. These publishers issue inexpensive reproductions of paintings, frescoes and antiquarian subjects which will be found very helpful in working up historical scenes, tableaux and settings.

SHAKESPEAREAN COSTUME PLATES, *for As You Like It, Twelfth Night, Taming of the Shrew, Merry Wives of Windsor, Merchant of Venice, Cymbeline, Hamlet, and Richard III.—Samuel French. Per set $1.00.*

STAGE COSTUMING, by Agnes Brooks Young. How to cut, sew, dye and wear stage costumes.—*The Macmillan Co. $2.50.*

STAGE COSTUME, by Cyril Bowen. Practical hints and pattern for making hats, boots, sword belts and other articles of costume.—*Samuel French. 50 cents.*

WHERE TO GET MATERIALS

All ordinary materials purchase in your town. You can usually get a rate on bolts of cloth.

Leather: These firms will quote you prices on leather: Grayton & Knight, Wooster, Mass. Osborne Brothers, 223 Jackson Blvd., Chicago, Ill. W. A. Hall Co., 250 Devonshire St., Boston, Mass.

Masks: may be purchased from Eldridge Entertainment Co. Franklin, Ohio. 30 cents each.

WHERE TO PURCHASE COSTUMES

Ready-made costumes and masks for Plays, Masquerades and Entertainments may be ordered from Eldridge Entertainment Co. Not rented, but purchased for $3.00 each. Their catalogue lists costumes for children and for men and women, which can be purchased for this price.

WHERE TO RENT COSTUMES

Brooks Uniform Company, 143 West 47th St., New York City.
Charles Chrisdie & Co., 41 West 47th St., New York City.
Chicago Costume Works, 116 N. Franklin St., Chicago, Ill.
Eaves Costume Company, 110 West 46th St., New York City.

Miller-Theatrical Costumer, 236 Eleventh St., Philadelphia, Pa.
Tams Costume Emporium, 318 West 46th St. New York City.
Fritz Schoultz & Co., 58 W. Lake St., Chicago, Ill.
Pichler & Co., Inc., 511 Third Ave., New York City.
Van Horn's Costume Co., Philadelphia, Penna.

These firms will give you prices on rental of costumes, wigs, etc. Tams Costume Emporium will make up costumes for rental on order.

Chapter Twenty-one

ON PRODUCING THE PLAY

Lighting

Community playing is not a casual frivolity. It is the most direct and natural means of getting in touch with the arts. The love of creative work is its motive power, the zest of united effort is the building force, and its end is the interpretation of life in terms of beauty.—Roy Mitchell in *Shakespeare for Community Players.*

LIGHTING gives us a chance to create. Not only do we create color and atmosphere for our scenes, but we very often need to create ways and means for getting our lighting equipment.

Remembering that in lighting any play we must consider not only possible lighting, but lighting in relation to the play, the actors and the setting, let us consider a few facts about color.

There are certain symbolisms in color which have come down to us through history and which have guided us in costuming. For instance:

Red has been the color of martyrdom—and now we often use shades of red in lighting tragic scenes.

Purple has meant royalty and dignity—if we want to keep these colors in costumes, we use either blue or rose (purple is made of blue and red) lights to emphasize this beauty of color.

Gold has usually meant glory and power—so we may light up a scene with this theme with lovely amber or straw to amber lighting.

Green symbolism has meant contemplation, immortality, and also nature—a soft green light would help such a scene.

White has meant purity and innocence—we often use white light with a scene of this theme.

Just as gray suggests sadness, poverty or tribulation, so we often create a soft dull light for such a scene.

What color medium we use of course depends upon the colors on the stage. Just as bright colors in costumes suggest youth and activity, so harmonious colors in the lighting help such a theme.

When I first began to study lighting, I took an ordinary flashlight, samples of colored gelatin and samples of material for backgrounds and for costumes, and experimented with them. This is a very inexpensive way to study the effect of lights on colors as you begin your experimenting.

These facts will help you in the beginning:

The yellow colors from straw to amber give the most light.

Green gives quite a bit of light, but reds and blues give very little.

Magenta is the best color to give a firelight glow, and deep amber to suggest a flame color.

The magenta shades we use for sunrise and sometimes the light violet colors.

For sunset, from amber through magenta shades.

Blue or light green give us moonlight effects, and darker green shades are good for mystery.

We use color in this symbolic way and we also use it in a purely decorative way.

Again, we think of colors in costumes and in lighting as *warm* and *cold* colors.

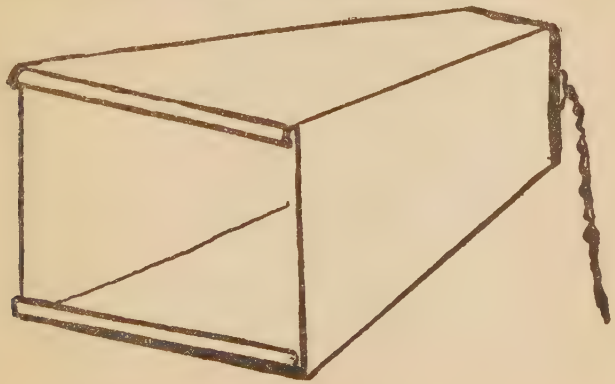
Reds, yellows, and oranges are warm colors; blues, greens, and violets are cold colors. We try to balance up our colors in backgrounds and costumes. If the costumes are bright and distinctive, then our background had better be softer and of the cooler colors, so that one will not kill the other.

Many times we just know that such and such colors should not be together, and we feel the need of another note of color in the group. We cannot always explain why, but these *feelings* for color are usually very good guides.

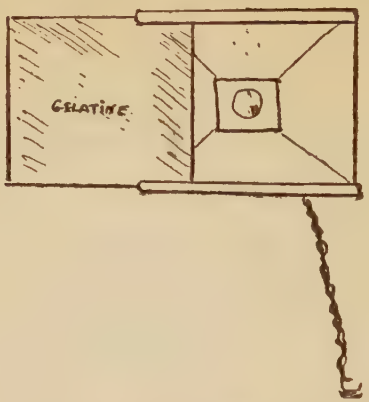
HOW WE HAVE LIGHTING EQUIPMENT FOR VERY LITTLE EXPENSE

One of my first experiences with lighting was at a church entertainment. We had a series of Tableaux for a Christmas program and no way of lighting them, or no money to get lights.

I asked the man in the tinshop for some help, and he built us two tin boxes about 12 inches square, slightly flaring at the edges. He turned the edges to make a groove top and bottom and inserted a socket in the bottom of each. He put a handle on each, ventilation



holes, and a tin rest, so we could set the lights on supports or hang them. These light boxes cost us 75 cents each.



We asked an electrician friend to tell us about the current, direct or alternating, and about how large a bulb we could use. He said that we could use a 500 watt light in each. Always ask the electrician to guide you in planning any lighting equipment.

We borrowed two bulbs which we were to replace if damaged. We bought two sheets of gelatin paper, one amber and one magenta, for 20 cents each. We cut pieces the size of our tin box opening, framed these in heavy cardboard so that they would slide in the grooves on the boxes. We made two of each color.

The electrician used wire which was available at the church and connected our lights.

We placed one of these flood lights at either side of the stage so that the light fell on the tableaux. With our gelatins, we could have amber or rose or one of each in combination. The house lights were out, and the effects were both artistic and beautiful.

If you haven't a tinshop near, use a coffee can or a small tin pail in place of tin boxes.

Since then I have had many wonderful switchboards from which to plan my lighting, but it is always more interesting to see what you can do with small expense.

We have made cluster lights, using boxes 20 x 15 x 8 inches, painted on the inside with aluminum paint or white reflecting paint. Six sockets are wired on each side. The whole is mounted on a movable standard. Again the electrician guides you in the matter of number and power of bulbs to be used.

For outdoor lighting, I have used dishpans with sockets placed in the bottom, and each carrying a 1000 watt light. These have been across the front, tipped at the right angle. Others have been mounted on posts at the corners.

I have used automobile headlights when there was no money for outdoor lighting.

Gelatin sheets may be obtained from any lighting equipment company for 20 cents a sheet. A book of gelatin samples may be obtained from The Chicago Lighting Company or The Display Stage Lighting Company, whose addresses are given below. These samples are numbered, and you order by numbers.

If You Have $10.00 to Spend

You could build two of the tin-box lights and pay for cord and bulbs and give a little to the electrical man.

If You Have $50.00 to Spend

I would advise a combination flood light such as the Display Stage Lighting Company sells for $27.50—it combines in one hood, a large flood light with a secondary circuit of small wattage lamps, which can be used either independently or together.

The other $22.50 would give you some home-made equipment which your electrician could suggest to you.

If You Have $100.00 to Spend

I would advise two of the combination flood lights at $27.50 each $55.00
and one standard nitrogen spot light 35.00

$90.00

Your gelatin sheets and paying for a little help from the electrician would use the rest.

WHERE TO GET LIGHTING EQUIPMENT

Chicago Stage Lighting Company, 112 N. LaSalle Street, Chicago, Ill.

Display Stage Lighting Company, 334 West 44th Street, New York City.

Kliegel Brothers, 321 West 50th Street, New York City.

Pevear Color Specialty Company, 71 Brimmer Street, Boston, Mass.

New York Calcium Light Company, 449 West 53rd Street, New York City.

BOOKS ON LIGHTING

There are chapters on Lighting in each of the books on Production listed in the last Bibliography in this chapter. In addition to these:

LIGHTING CIRCUITS AND SWITCHES, by Terrell Croft. *McGraw-Hill Book Co. $3.00.*

LIGHT AND SHADE AND THEIR APPLICATION, by M. Luckiesch.——*D. Van Nostrand & Co. $3.00.*

STAGE LIGHTING, by A. S. Powell and Theodore Fuchs.——*Edison Lamp Works of General Electric Co., Harrison N. J. (Free.)*
STAGE LIGHTING, by Theodore Fuchs.——*Drama Book Shop. $10.00.*

STAGE SETS

The Green Screens which we use to supplement the trees and shrubbery for an outdoor production are described in Chapter Fifteen under Arbor Day.

HOME-MADE SCENERY

The Indoor Production may be given with:

1. No scenery at all but the walls.
2. Scenery which costs only the labor of bringing branches and setting them up.
3. Screens borrowed from church, library, or homes, or with screens which you make to be used for stage equipment.
4. The Arras Stage with draperies which can be hung very easily and removed when necessary.

Let us consider these suggestions and leave the more difficult sets to be described by other authors whose works will be cited at the end of this chapter.

1. No scenery at all but the walls.

We have given very artistic plays in homes, churches, community centers, club rooms, hotels, and schools where the walls, and perhaps some pillars, were used as they were, with stone benches, ferns, paper flowers tied on branches and stuck in small tubs, and properties which could be borrowed, as furniture, pictures, etc.

A suggestion of the atmosphere of the play is all that we need. I remember that such a setting needed to be changed quickly to represent a warden's office in prison. Flowers and pictures were eliminated. A plain desk and plain chairs replaced the furniture used in the other scene. Two ordinary brown three-sectioned screens were placed at either side to make entrances and to hide a part of the pillars which lent grandeur to the other scene.

The characters did their parts so well that we easily saw the warden's office.

Again, we needed a veranda before a beautiful home. We chose a space with a good looking door at the middle back, and with shubbery set in green tubs, and trees which we built by setting branches in tubs; we partially closed in a space which made our veranda, and gave an artistic setting as well.

2. Scenery which costs only the labor of bringing branches and setting them up.

We have used this many times. In one old hall was a small stage at one end, with dingy looking walls. We stretched wire close against

the wall, one length about two feet from the floor, and another length about five or six feet high. It was Spring, and the trees on several streets had been trimmed. With these branches, and a few from the woods, we filled the wall space, sticking the branches behind the wires to keep them in place.

The side screens for entrances we made by covering some old screens and letting the branches extend high up above the screens.

This play was *The Romancers*. The scene was laid in a garden, and we needed a wall near center. This was made from three or four wooden boxes covered with green.

3. Screens borrowed or made for stage equipment.

For our children's plays we made a set of screens following the directions given by Maurice Jagendorf in *One-Act Plays for Young Folks* (obtained from Samuel French).

These are frames about 2×5 feet, and in sections of two or three put together with hinges. They make the framework for the screens.

Use compo board panels, fitted into these frames and painted to suggest the scenes. Both sides may be used, and by making them only five feet high, they are in better proportion to the small actors.

In making a set of screens for grown-up plays, we make a set of *flats,* as they are called. A flat is 12 feet high, and the standard width is 5 feet 9 inches, but sometimes they are made only 4 feet wide. The framework is made from strips of pine $\frac{7}{8} \times 2\frac{3}{4}$ inches, costing three cents a foot at a lumber mill. The frame is nailed together. It is reinforced by two horizontal supports. The corners are secured with three-ply corner boards called cleats held in place with $1\frac{1}{4}$-inch nails.

These frames are covered with canvas or unbleached muslin stretched tightly, and tacked a half inch from the inner side of the frame. The other edge is pasted down, and extra cloth removed. The unbleached muslin needs to be sized to give it body. Take dry or flake glue (bought by the pound) and melt it in a double boiler. When hot, add whiting which has been dissolved in water. One pound of melted glue to a gallon of water is about right. This mixture needs to be cooked until of a creamy consistency. When this has been applied, and is dry, the flats are ready to paint.

They will last a long time, and can be painted over and over again, as you need different sets. These screens will fit into many of your plans, and are inexpensive to make.

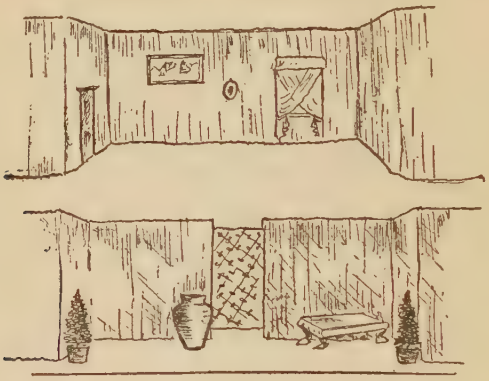
4. The Arras Stage

This setting consists of draperies hung on heavy wires or on iron piping curved to fit the back of the stage, or fitted to the stage with square corners.

The draperies hook over this framing. The lengths are often not sewed together but overlapped. This gives many entrances to the stage. These draperies may be made of gunny sacking, called Hessian

cloth; burlap; muslin; sateen; Canton flannel, or of very expensive materials like velours.

One of the best ones I have ever seen was made of outing flannel dyed a soft gray blue. It has the appearance of a velvet curtain. Another one which took the light very well was made of muslin, dyed a soft brown and not pressed, but left with the wrinkles in it. There are several books which describe these draperies in more detail. One is Roy Mitchell's *Shakespeare for Community Players,* published by E. P. Dutton & Co., and *Community Drama,* published by The Century Co.



5. The Cyclorama

This is the tinted background for the stage and is made of plaster or canvas. It may be replaced by the draperies suggested; when distance is needed, the curtains can be separated and a drop of muslin or two layers of cheesecloth hung in the back. With this, use the blue lights for distance, or the rose and amber for sunrise.

If you need a garden, make a trellis, and cover it with garlands of flowers, and set it against this background.

In the books on Production, you will find valuable help in working out further plans for sets.

SCENIC STUDIOS

Scenery can be rented or purchased from the following: David Gaither, 428 Eleventh Ave., New York City; Lee Lash, 1476 Broadway, New York City; Robert H. Laws Studios, 502 West 38th Street, New York City; Novelty Scenic Studios, 220 West 46th Street, New York City; Theodore Kahn, 155 West 29th Street, New York City.

French's Paper Scenery can be purchased from Samuel French, 25 West 45th Street, New York City.

BOOKS ON SCENERY

Those listed on *Production* have chapters on Stage Sets.
THE SCHOOL THEATRE, by Roy Mtichell.——*Brentano's. $1.75.*
SCENIC PAINTING, AND BULLETIN ART, by Frank H. Atkinson.——*Frederick J. V. Drake and Co.*

MAKE-UP

THE MAGIC OF MAKE-UP

Make-up is the magic which changes us from what we are to what we are to be in the play, program, festival, or what not. It is the finishing touch which seems to give us the confidence and assurance that we are ready for our parts.

In presenting schoolroom programs, we seldom use make-up.

For plays, stunts, dancing groups, pageant scenes, etc., we need some make-up, dependent, of course, on the amount and kind of lights we shall use, and upon the characters. In outdoor daytime performances portrayed, we just emphasize the natural color a bit in cheeks, lips and eyebrows, unless we have historical characters to depict, in which case we need suggestion of wigs and probably some mustaches and beards.

Indian wigs for the men, we make by unraveling hemp rope and dyeing it black. The foundation is the top of a black stocking, tied and made into a tight cap. The rope is sewed on this, and hangs straight.

For the women and girls, we use the stocking top as a foundation and sew onto either side cloth braids tied with bright colors. The headband covers the edge of cap.

Colonial wigs we make over white stocking top foundations, using cotton sewed on and tied at the back with a small black ribbon, or we use crêpe hair which you can buy by the yard at any costumer's, or at the notion department in a large store. We unbraid this, dampen it a bit, and make the wig by combing it out, cutting lengths, and sewing them in place.

The crêpe hair we also use for mustaches and beards. It comes in gray, white, brown, and black, and costs about 35 cents a yard. Very little of it is needed. People usually use too much. The books on make-up tell you of various ways to use it. Your own experimenting will show you which is best for your characters.

I use two tiny pieces for a mustache, leaving a fine line space at the center. Paint the surface with *spirit gum*. A small bottle of this lasts a long time. Let it get almost dry and then paste the hair in place. Trim it to shape.

For a goatee and sideburns, pull out and shape small pieces and paste them in place with spirit gum.

For beards use about four lengths, two on each side, and trim to shape. For bushy eyebrows, paste bits over the eyebrows.

Sometimes for characters who do not remove hats or bonnets we sew bits of the crêpe hair inside, and this gives the proper effect.

If we have Indians, Spaniards, and Orientals, to make up outdoors, we use the grease paint in the tones needed, or we can use Indian and Oriental powder and give a good suggestion of the complexions.

WHEN SPOTS AND FLOODS ARE USED

When artificial lights are used, we need more make-up to overcome the white lights. We say that there are two kinds of make-up—Straight and Character. Straight make-up is just ordinary make-up without portraying age and special characteristics not natural to the performer taking the part. You need to try out your lights on the players and see how much make-up you will need to have them look natural under the glare of the lights. You need just that amount of rouge, well blended, eyebrow pencil, and lip stick. Use lip stick through the middle section of lips, not toward sides.

The Character make-up is not so easy, but again you can experiment and gain much valuable experience.

It is good to have a Make-up Scrap Book in which you have saved pictures of types which you have come across in newspapers, theater programs, magazines, etc. Study the lines in these pictures, and the character portrayed. Study the faces you see on the streets, in the subway, everywhere. Read characteristics through the lines you see.

In character make-up we usually use grease paint for the foundation; light or a darker shade, dependent upon age and health and race of character. Use cold cream and wipe it off before using the grease paint, which is put on evenly to look like the natural complexion. Do not use too much. What you do next depends upon the character. If it is an old person, omit the red lips and cheeks. If there are lines to be made, use the gray liner, following the lines suggested by your subject's face. Have him smile, frown, etc., and emphasize these lines—then blend them with your fingers or a stomp.

If you put a white line on each side of the dark ones, this will make the furrows look deeper.

If the person needs to have some of his teeth out, cover them up with black wax (10 cents a cake). Dry the teeth before using the wax.

Hollow cheeks are made by blending gray paint under cheek bones and toward ears. The neck appears thin and bony with gray paint treatment. Graying the eyelids sometimes helps the age make-up.

For the blush of youth, keep the rouge high, and blended toward the sides. For older ones, bring it lower. Penciling eyelids in black just above the upper eyelashes emphasizes their beauty.

Make-up is something which can always be studied and improved upon.

In the bibliography, you will find some of the best references for further knowledge on this subject.

THE MAKE-UP BOX

A very little make-up in your make-up box goes a long way. There is a box containing eight small sticks of grease paint which can be purchased from Samuel French for 75 cents. I have used this with several little gray paper blenders (stomps) which you buy at any art store.

These little blenders, which are paper, I use with the black grease paint for eyebrow penciling or for any other black lining. Another blender I use with gray grease paint for gray lines. This box, with a lipstick, I have used to make up many groups. However, if you can spend a little more, you might purchase these supplies:

Assorted Grease Paints No. 2

Containing 3 sticks of grease paint, and 6 lining colors	$1.00
1 box flesh face powder	.50
1 box Indian face powder	.50
Spirit gum with brush	.35
1 box rouge	.50
1 lip stick	.25
Black wax	.25
Eyebrow pencil	.20
(These can be obtained from Samuel French.)	
½ yard crêpe hair—black	.25
" " " " white	.25
" " " " brown	.25
" " " " gray	.25
Two powder puffs	.20
	$4.75

(The crêpe hair can be purchased from T. S. Denison & Co.)

WHERE TO PURCHASE MAKE-UP MATERIALS

FRENCH'S MAKE-UP

Assorted Paints No. 1 contains 8 sticks of grease paint	$ .75
Assorted Paints No. 2 contains 3 sticks of greast paint and 6 lining colors	1.00
Actor's Make-Up Box	7.50

Send to Samuel French for catalogue and price list.

BAKER'S QUALITY SUPPLIES

The Little Giant Make-Up Kit. A small actor's make-up box	$5.00
The Actor's Complete Make-Up Box	7.50

Send to Walter H. Baker & Co. for catalogue and price list.

MAKE-UP MATERIALS

Actor's Make-Up Box for Gentlemen	$6.00

Actor's Make-Up Box for Ladies $6.00
Send to Dramatic Publishing Co. for catalogue and price list.
Grease Paints, per stick ..... .30
Make-Up Box 8.50
Send to T. S. Denison & Co. for catalogue and price list.

Eldridge Entertainment Co.

Send for catalogue and price list on make-up material.

All Make-Up Material can be purchased at many Drug Stores. The Stein materials are very good. Make-up materials can be purchased from pratically all costumers.

Wigs, Beards, Mustaches, and *Crêpe Hair* for making them, may be purchased from: Dramatic Publishing Co., 543 So. Dearborn St. Chicago, Ill.; Walter H. Baker Co., 41 Winter St., Boston, Mass.; T. S. Denison & Co., 623 So. Wabash Ave., Chicago, Ill.; Eldridge Entertainment Co., Franklin, Ohio. Also 922 So. Ogden St., Denver, Colo.

BOOKS ON MAKE-UP

Art of Make-Up, The, by Helena Chalmers.——*D. Appleton & Co. $2.00.*

Art of Theatrical Make-Up, The, by Cavendish Morton.——*The Macmillan Co.*

Hageman's Make-Up Book. Complete treatise on the art of making-up.——*Dramatic Publishing Co. 50 cents.*

How to Make-Up, by S. J. Adair Fitz Gerald. Contains chapters on: The Origin of Cosmetics, The Gentle Art of Make-Up, Grease Paints and their Use, Lines of Business, How to Make-Up, Nationalities, The Hair, Mustache, Beard, Hands, Arms, Mouth, Teeth, etc. With notes by Beerbohm Tree and others.——*Samuel French. 75 cents.*

Make-Up, by Claude Merton Wise. Chapter XI in Dramatics for School and Community.——*D.. Appleton & Co. $3.15.*

Make-Up, by Roy Mitchell. Chapter IX in Shakespeare for Community Players.——*E. P. Dutton & Co. $2.50.*

Note on Make-Up, A, by Barrett H. Clark. Chapter XI in How to Produce Amateur Plays.——*Samuel French. $2.00.*

Books on the Theatre and Production

Children's Theaters and Plays, by Constance D'Arcy Mackay.——*Drama Book Shop. $3.50.*

Community Drama. Compiled by the Playground & Recreation Association of America.——*The Century Co. $2.00.*

Dramatics for School and Community, by Claude Merton Wise.——*D. Appleton & Co. $3.00.*

How to Produce Amateur Plays, by Barrett H. Clark.——*Samuel French. $2.00.*

How to Produce Children's Plays, by Constance D'Arcy Mackay.——*Henry Holt & Co.*

Making the Little Theater Pay, by Oliver Hinsdell.——*Samuel French. $1.60.*

Practical Stage Directing for Amateurs, by Emerson Taylor. Some parts of this are very good.——*E. P. Dutton & Co. $2.00.*

Producing in Little Theaters, by Clarence Stratton.——*Samuel French. $2.90.*

SCHOOL THEATER, THE, by Roy Mitchell.——*Drama Book Shop. $1.75.*
SHAKESPEARE FOR COMMUNITY PLAYERS, by Roy Mitchell.——*E. P. Dutton & Co. $2.50.*
STAGING THE PLAY, by Harry W. Osborne.——*Samuel French. 75 cents.*
STORY OF THE THEATER, THE, by Glen Hughes. A short history of Theatrical Art, from its beginnings to the present day.——*Samuel French. $5.20.*

Appendix

SELECTED BIBLIOGRAPHIES OF PLAYS

A WORD ABOUT PANTOMIME

In early times, Pantomime was the name of a class of performances in which mimicking by gesture was the important element. Today, we think of pantomime as a scene or a play in which there is no spoken word. The moving-picture stories are good illustrations of pantomime.

In the pantomimes so popular in England in the seventeenth century and later, the actors always represented conventional characters and names. There was always a *Harlequin* or clown; an amiable but stupid father, *Pantaloon,* a sprightly daughter, *Columbine,* and so on. The performance was interspersed with dancing, music, and acrobatic acts.

Today, we often pantomime a story, with or without a reader. We have dance-plays, each of which tell a story.

We act out scenes in history, scenes in everyday life; sometimes we make them into shadow plays.

We enact the *History of a City,* State or Nation largely in pantomime, with a Prologuer and call it a Festival or Pageant. We act out *Songs, Words, Seasons.* We enact many *Ceremonies* and *Ceremonials.* Pantomime is a universal means of expression, and dates back to earliest history.

There are times when we want ready-made pantomimes. This list is varied to suit almost any occasion:

BIBLIOGRAPHY

PUBLISHER'S NOTE
ON
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I. PANTOMIMES

AND THE LAMP WENT OUT, by Jessie Palmer Pierce. A screamingly funny pantomime. As the reader proceeds, the characters act the story. A continuous stream of ludicrous surprises. 2 men, 2 women, and reader. Good stunt.——*Means & McLean. 37 cents.*

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COUNTRY ROMANCE, A, by Blanche T. Ely. An impromptu dramatization of a reading. Actors not supposed to act until called upon. 16 characters and a reader. A good stunt for school, lodge, church, anywhere.——*Eldridge Entertainment Co. 25 cents.*

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Four Humorous Pantomimes, by Edna Geister. In ICE BREAKERS.——*The Women's Press. $1.35.*

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FICKLE PROFESSOR, by Alice Gay Judd. The romance of a Professor, an empty-headed Freshman, and an erudite Junior. Plays 10 minutes. A good stunt. ——*Eldridge Entertainment Co. 25 cents.*

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LITERARY ROMANCE, A, by Mabel Browne. A ludicrous pantomime for literary clubs or classes. A reader tells the story. 3 men, 2 women. Characters Mr. and Mrs. Current Literature, Mr. Old Classics, and Mr. Up-To-Date Fiction. Plays 15 minutes. A good stunt.——*Eldridge Entertainment Co. 25 cents.*

MY FAITH LOOKS UP TO THEE. 1 or more children or adults. 10 minutes.—— *Eldridge Entertainment Co. 50 cents.*

OLD HOME SONG PANTOMIMES, by Ethel May Eldridge. Includes: *Nancy Lee, Watch on the Rhine, Marseillaise Hymn, Nellie Gray, We're Tenting Tonight, Juanita, Sweet and Low, Comin' Through the Rye, The Star-Spangled Banner, America, Bonnie Doon, My Old Kentucky Home,* and others.—— *Eldridge Entertainment Co. 40 cents.*

PANTOMIMES FOR THE CHILDREN'S THEATRE, by Moritz Jagendorf. Contains: *The Gnomes' Workshop, Gilone and Gillette, Pierrot and Columbine on Little West Jones Street,* and *Dick Whittington.*——*Samuel French. $3.50.*

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II. PLAYS FOR COLLEGES

One-Act Plays

Indian Summer, by Meilhac and Halevy. Comedy. English version by Barrett H. Clark. 2 men, 2 women, 1 interior. Modern costumes. Plays 30 minutes. One of the brightest and most popular dramas of the last century. In WORLD'S BEST PLAYS SERIES.——*Samuel French. 35 cents.*

Charming Leander, by Theodore de Bauville. Comedy. English version by Barrett H. Clark. 2 men, 1 woman. A garden scene. Plays 30 minutes. 18th century costumes. In WORLD'S BEST PLAYS SERIES.——*Samuel French. 35 cents.*

ELOPERS, THE, by Paul Merion. Farce. 1 man, 2 women, 1 interior. Modern costumes. Plays 20 minutes. In order to avoid a distasteful marriage, a young girl who has been locked in her room is married to her suitor over the telephone.——*Samuel French. 30 cents.*

Green Coat, The, by Alfred de Musset and Emile Augier. Comedy. Translated by Barrett H. Clark. 3 men, 1 woman, 1 interior. Plays 30 minutes. A delightfully comic character sketch of the life of Bohemian artists in Paris. In WORLD'S BEST PLAYS SERIES.——*Samuel French. 35 cents.*

Little Sheperdess, The, by Andre Rivoire. A Poetic Comedy. 1 man, 2 women. A garden scene. Plays 30 minutes. Shepherd's costumes. A charming pastoral sketch. In WORLD'S BEST PLAYS SERIES.——*Samuel French. 35 cents.*

PIERROT OF THE MINUET, THE, by Earnest Dawson. A Poetic Fantasy. 1 man, 1 woman, 1 exterior (garden). Plays 40 minutes. Exquisite poetic play for 2 people. Suited for out-of-door production.——*Samuel French. 35 cents.*

Rosalie, by Max Maurey. Comedy. Translated by Barrett H. Clark. 1 man, 2 women, 1 interior. Modern costumes. Plays 15 minutes. A typical, bright, modern French curtain raiser. In WORLD'S BEST PLAYS SERIES.——*Samuel French. 35 cents.*

CHRYSANTHEMUMS, by A. C. Wallace. A Japanese Play. 2 men, 2 women. Costumes modern and Japanese. An attractive Japanese love story.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

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Masks and Men, by Sarah Humason. 18 men, 1 woman. Interior. 18th century costumes. Plays 50 minutes. A clever little incident of intrigue and ad-

venture. In VASSAR SERIES OF PLAYS.——*Samuel French. 35 cents.* (*Royalty $5.00.*)

MATTER OF CHOICE, A, by W. J. Farma. Comedy. 2 men, 5 women. Interior. Modern costumes. Plays 35 minutes. This brilliant domestic comedy was originally produced by the Wisconsin University Players.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

RETURN OF ALCESTIS, THE, by Lawrence Housman. A sequel to the Greek play. A strong and beautiful drama. Greek in spirit and style. 12 to 15 men, 15 to 20 women.——*Samuel French. 35 cents.* (*Royalty $5.00.*)

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WURZEL-FLUMMERY, by A. A. Milne. A Comedy. 3 men, 2 women. Interior. Costumes modern. Plays 50 minutes. Would any man be willing for a legacy of fifty thousand pounds, to change his name to Wurzel-Flummery? The question is settled in this play.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

Longer Plays

FANCHON THE CRICKET. Domestic drama in 3 acts from a tale by George Sand. 9 men, 7 women. Plays 3 hours. Interiors and exteriors. Costumes modern French peasant. This play abounds in striking situations and is always a success.——*Samuel French. 25 cents.*

FAUST AND MARGUERITE, by T. W. Robertson. Romantic drama in 3 acts. Plays 2 hours. Costumes German 16th Century. Scenes a laboratory, a tavern,

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INGOMAR, by M. Lovell, 5 acts. 13 men, 3 women. Scenes varied. Costumes Greek.——*Samuel French. 25 cents.*

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TWELFTH NIGHT, by William Shakespeare. Comedy in 5 acts. 10 men, 3 women. Costumes Elizabethan.——*Samuel French. 25 cents.*

WINTER'S TALE, THE, by William Shakespeare. Romantic Drama in 5 acts. 16 men, 8 women. Costumes Elizabethan.——*Samuel French. 25 cents.*

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COLLEGE WIDOW, THE, by George Ade. Comedy in 4 acts. 15 men, 10 women, 3 exteriors, 1 interior. Modern costumes. A classic of the modern American theatre.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

DULCY, by George S. Kaufman and Marc Connelly. Comedy in 3 acts. 8 men, 3 women. 1 interior. Costumes modern. Dulcy is a bride. In her eagerness to help her husband and her friends, she plans a week-end party. Situa-

tions grow into a series of hilarious tragedies. Dulcy's final blunder crowns all her mistaken efforts with success.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

FOOL, THE, by Channing Pollock. A play in 4 acts. 13 men, 8 women, and extras. 2 interiors. Modern costumes. One of the most impressive dramatic productions ever given in this country.——*Samuel French. 75 cents.* (*Royalty quoted on application.*)

HIS MAJESTY, BUNKER BEAN, by Lee Wilson Dodd. Farcical comedy in 4 acts. From the novel by Harry Leon Wilson. 12 men, 6 women, 4 interiors. Modern costumes. The play deals with a bashful young stenographer named Bunker Bean, and his unusual and exciting experiences, which wholly change his character.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

HONOR BRIGHT, by Meredith Kenyon Nicholson. Comedy in 3 acts. 9 men, 6 women, 1 interior. Costumes modern. Plays 2½ hours. Honor Bright, the heroine, selling reference books to pay her way through college. Her experiences make a sparkling comedy full of human interests.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

JUST OUT OF COLLEGE, by George Ade. Comedy in 3 acts. 15 men, 11 women, 3 interiors. Modern costumes. The Hero, an alumnus, proves his ability to make his way in the world and, against all obstacles, wins the girl of his choice.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

LION AND THE MOUSE, THE, by Charles Klein. A play in 4 acts. 10 men, 8 women. 3 interiors. Plays 2½ hours. The story of a young girl's battle with an American Money King. A play of compelling interest.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

LITTLE GRAY LADY, THE, by Channing Pollock. A play without a hero, in 4 acts. 6 men, 5 women. 1 exterior. 2 interiors. Modern costumes. Love intrigue, theft and courage woven into a good story play.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

MERTON OF THE MOVIES, by George S. Kaufman and Marc Connelly. Comedy in 4 acts. Dramatized from the novel by Harry Leon Wilson. A stirring story. A picture of American youth, an interesting commentary on motion pictures and an intensely human study of character.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

MR. PIM PASSES BY, by A. A. Milne. Comedy in 3 acts. 3 men, 4 women. 1 interior. Costumes modern. A delightful comedy of character, full of unexpected turns.——*Samuel French. 75 cents.* (*Royalty $50.00.*)

NOTHING BUT THE TRUTH, by James Montgomery. Comedy in 3 acts. 5 men, 6 women. Modern costumes. 2 interiors. Is it possible to tell the absolute truth even for 24 hours? One of the most sprightly, amusing and popular comedies.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

III. PLAYS FOR GIRLS' SCHOOLS AND COLLEGES

INCLUDES MANY COSTUME PLAYS AND PLAYS FOR THE OUT-OF-DOORS

One-Act Plays

AFFECTED YOUNG LADIES, THE, by Molière. English Version by Barrett H. Clark. Comedy. 6 men, 3 women. 1 interior. 17th Century costumes. Plays 50 minutes. Modern theme.——*Samuel French. 35 cents.*

END OF THE RAINBOW, THE, by James Plaisted Webber. This is a Pierrot and Pierrette play, with a Will-o-the-Wisp. Three characters.——*Walter H. Baker Co. 35 cents.*

Fairy, The, by Octave Feuillet. A Romantic Comedy. Translated by Barrett H. Clark. 1 man, 3 women. Plays 30 minutes. A little folk play full of the charm of Normandy. In WORLD'S BEST PLAYS SERIES.——*Samuel French. 30 cents.*

FAR-AWAY-PRINCESS, by Hermann Sudermann. Comedy. 2 men, 7 women. Plays an hour. Modern costumes.——*Samuel French. 75 cents.*

KING RENE'S DAUGHTER, by T. Martin. Drama in 1 act. From the Danish of H. Hertz. 6 men, 2 women. Plays an hour. Fanciful costumes.——*Samuel French. 25 cents.*

NEPTUNE'S THEATRE, by Marc Lescarbot. Translated from the French by Edna B. Holman. 10 men, 2 women. 17th Century costumes. This play was first produced in 1606.——*Samuel French. 30 cents.*

NEW PYGMALION AND GALATEA, THE, by Sylvan Drew. Comedy. Antique costumes. Plays 30 minutes.——*Samuel French. 30 cents.*

* OBERON AND TITANIA, by Frances E. Clarke. An exquisite adaptation of the fairy scenes of Shakespeare's *A Midsummer Night's Dream.* Plays 30 minutes. 12 speaking parts.——*Samuel French. 30 cents.*

PIERROT OF THE MINUTE, THE, by Earnest Dowson. A Poetic Fantasy. 1 man, 1 woman. Plays 40 minutes.——*Samuel French. 35 cents.*

BOMOITO, by Clarence Stratton. 1 act. 3 men, 2 women. Plays 30 minutes. A Spanish play, depicting a tense episode in the life of a Bull Fighter.—— *Samuel French. 30 cents.* (*Royalty $5.00.*)

LIGHTS OF HAPPYLAND, by Marion Short. 1 act. 1 man, 3 women. Mardi Gras costumes. Plays 25 minutes. Has a Prince Charming in it, and is appropriate for Valentine's Day.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

New Nanny, The, by Grace James. Comedy. 1 act. 6 men, 3 women. Costumes Louis XVI. Plays 20 minutes. A delightful little pastoral play. In GARDEN PLAYS.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

PURPLE DREAM, THE, by Donald L. Breed. Fantasy. 1 act. Plays 30 minutes. A very attractive little play about a serving maid who dreams she is a princess.—*Samuel French. 30 cents.* (*Royalty $5.00.*)

Pierrot's Wedding, by Grace James. Comedy. 1 act. 4 men, 4 women. Fantastic costumes. Written in verse. Another good play for Valentine's Day. In GARDEN PLAYS.——*Samuel French. 75 cents.* (*Royalty $5.00.*)

WEDDING DRESS, THE, by Phoebe Hoffman. Play in 2 acts. Story of Colonial Days. Plays 50 minutes. Appears in a volume.——*Samuel French. $2.50.* (*Royalty $5.00.*)

Clock Shop, The, by John Golden. A Musical Fantasy. 1 act. 7 characters. Costumes to suggest clocks. Plays an hour. A pretty idea worked out with charm. In THREE JOHN GOLDEN PLAYS.——*Samuel French. $1.35.* (Royalty *$10.00.*)

Laughing Mind, The, by Harold Brighouse. Comedy. 1 act. 5 men, 7 women. Costumes Elizabethan. Plays 40 minutes. A delightful pastoral comedy laid in the time of Queen Elizabeth. In OPEN-AIR PLAYS.——*Samuel French. $1.50.* (*Royalty $10.00.*)

My Lady's Lace, by Edward Knoblock. 1 act. 2 men, 2 women. Peasant costumes. Plays 30 minutes. A striking episode from the longer play, MY LADY'S DRESS.——*Samuel French. 35 cents.* (*Royalty $10.00.*)

* *Persephone,* by Amy Key Clarke. A Masque. Costumes old Greek. Plays 1 hour. In BRITISH DRAMA LEAGUE SERIES, with two other plays.——*Samuel French. $1.25.* (*Royalty $10.00.*)

* *Vanishing Princess, The,* by John Golden. 1 act. 3 men, 1 woman. Fantastic costumes. Plays 40 minutes. A delightful fairy tale sort of play. In THREE JOHN GOLDEN PLAYS.——*Samuel French. $1.35.* (*Royalty $10.00.*)

WHEN THE MOON'S THREE-QUARTERS FULL, by Olga Lesh. 1 act. 1 man, 3 women. Plays 30 minutes. A delightful whimsy play. Fantastic costumes. ——*Walter H. Baker Co. 35 cents.* (*Royalty $10.00.*)

When the Willow Nods, by Alfred Kreymborg. 1 act. Dance Play. 2 men, 1 woman. A poetic fantasy for dancers. In PUPPET PLAYS.——*Samuel French. $1.60.* (*Royalty $10.00.*)

Longer Plays

Better Walking, by Marjorie Woods. Play in 2 acts. For May Day. 6 men, 4 women. 17th Century costumes. Plays 45 minutes. In WHY WE CELEBRATE. ——*Samuel French. $1.60.*

CHAPERON, THE, by R. E. Baker. 3 acts. 15 women. Scene laid in a boarding school, with pupils of many types.——*Walter H. Baker Co. 35 cents.*

FAN, THE, by Goldini. Translated by Henry B. Fuller. Comedy. 3 acts. 10 men, 4 women. 18th Century costumes. A good translation of this popular comedy.——*Samuel French. 50 cents.*

* ON THE ROAD TO PARNASSUS, by Katherine Morse. Play in 2 scenes. 2 men, 5 women, with non-speaking extras. Modern and Greek costumes. Plays 35 minutes.——*Samuel French. 30 cents.*

PRIMROSE PATH, THE, by Mary C. Robinson. A romantic English comedy in 2 acts, in the time of Shakespeare. 12 men, 5 women. Plays an hour.—— *Samuel French. 30 cents.*

* ROMEO AND JULIET, by William Shakespeare. Tragedy in 5 acts. 18 men, 5 women. Costumes 14th Century.——*Samuel French. 25 cents.*

CHARMS, by G. M. George. Fairy play in 2 acts. 4 men, 5 women. Fantastic costumes. A charming play written in verse.——*Samuel French. 60 cents.* (*Royalty $5.00.*)

* LAND WHERE GOOD DREAMS GO, THE, by Nellie Burget Miller. A Dance Fantasy in 2 parts. 3 men. 1 woman. 4 solo dancers. 13 chorus dancers. A play which has been widely popular.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

COLLEGE CINDERELLA, A, by Edward Kidder and Augusta Raymond Kidder. Comedy in 3 acts. 4 men, 8 women. Modern costumes. Plays an hour. Cinderella writes a play, becomes discouraged and destroys it. It is rescued and wins the prize.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

CUPID AT VASSAR, by Owen Davis. Comedy in 4 acts. 9 women, 4 men. Eminently suited to girls' schools and colleges.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

Princess Dayshine, The, by Beulah Marie Dix. Seven short acts and an epilogue. 9 men, 4 women, and extras. Fairy-tale costumes. An old German tale with Kings and Princess, Knights and Fairies. In A LEGEND OF ST. NICHOLAS AND OTHER PLAYS.——*Samuel French. $1.60.* (*Royalty $10.00.*)

Robe of Wood, The, by John Golden. Fantasy. 1 act. 4 men, 1 woman. Chinese Costumes. Plays 45 minutes. A play for advanced players. In THREE JOHN GOLDEN PLAYS.——*Samuel French. $1.35.* (*Royalty $10.00.*)

Weal of a Wayside Well, The, by Beulah Marie Dix. Prologue, 3 acts and an Epilogue. Old English costumes. Written around a May Day Game in Merrie England. Best played out of doors. In A LEGEND OF ST. NICHOLAS AND OTHER PLAYS.——*Samuel French. $1.60.* (*Royalty $10.00.*)

WICKED WANG-PAH MEETS A DRAGON, by Floralyn Cawell. Chinese Fantasy. 9 men, 4 women, with several extras. Plays one and three-quarter hours. A highly fantastic and poetic play.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

POMANDER WALK, by Louis N. Parker. A comedy of happiness, in 3 acts. 10 men, 8 women. Costumes late 18th century. Plays 2½ hours. Among the best written and delightful plays ever staged.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

* QUEST FOR HAPPINESS, by Allan Davis. A modern morality play in 3 acts, and 8 episodes. Costumes modern and fantastic. Portrays various scenes in a

young girl's quest for fame and fortune.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

ROAD TO YESTERDAY, THE, by Beulah Marie Dix and Evelyn Greenleaf Southerland. Comedy of fantasy in 4 acts. 8 men, 6 women. Costumes modern and Elizabethan. Plays 2½ hours. The principal character has many thrilling adventures as she lives in the romantic past, in a dream.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

ROSEMARY, by Louis N. Parker and Murray Carson. 4 acts. 6 men, 4 women. Plays 2½ hours. *Rosemary: that is for remembrance* has a charming variation in this play.——*Samuel French. 75 cents.* (*Royalty $25.00.*)

See other Play Bibliographies as:—*High School Plays, Plays for Young Men and Young Women, Plays for Older Boys and Girls, Plays for Dramatic Clubs.*

* Adaptable for May Day and Commencement time.

IV. TWENTY GOOD MYSTERY PLAYS

BLACK PEARL, THE, by Victorien Sardou. Comedy in 3 acts. 7 men, 3 women. Costumes Dutch or modern. 1 interior.——*Samuel French. 35 cents.*

CAT AND THE CANARY, by John Willard. Melodrama in 4 acts. 6 men, 4 women. 2 interiors. Modern costumes. One of the most successful mystery plays ever written.——*Samuel French. 75 cents.* (*Royalty quoted on application for cities and towns where it may be presented by amateurs.*)

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NATIONAL HEALTH COUNCIL. Film list. Prepared and printed by the Welfare Division Metropolitan Life Insurance Company, New York City. This gives classified lists of films by subjects.

RELIGIOUS MOTION PICTURE FOUNDATION, INC. Has a national distribution program which makes their productions available to churches. Illustrative booklet on application. 140 Nassau St., New York City.

SPECIAL FILM PROGRAMS FOR CHILDREN. A practical booklet for Women's Clubs and Civic Leagues which want to present *Film Matinées* for young people and children.——*Good Citizenship Bureau, Woman's Home Companion, 250 Park Avenue, New York City. 2 cents.*

VIII. HEALTH PLAYS

For Child Health Day (May 1st) and for All the Year

This day is set aside as a day to do honor to childhood, and to emphasize Child Health. It was initiated by the American Child Health Association and has been fostered by them.

Communities large and small on this day evaluate what they are doing for childhood, and plan new activities for another year.

Schools, Churches, Clubs, Communities, are dramatizing Child Health through Plays, Festivals and Pageants.

In the chapter on *May Day* are several suggestions for Health Day. The May Festival is a Health Festival as well. These Health Plays are some of the best ones that are available.

Plays published by *National Dairy Council,* 910 South Michigan Avenue, Chicago, Ill.

	Age Group	*Price*
ANY GIRL AND THE GODDESS	14–18	10 cents
BUTTERBALL SKIT, THE	6–12	10 cents
FOLLOWING THE MILK CAN	9–12	5 cents
GARDEN OF HOURS, THE	12–18	10 cents
HEALTH CIRCUS	Boys 12–14	10 cents

	Age Group	*Price*
LISTENING IN	16–20	Nominal
MAGIC STREET	10–14	10 cents
MAKING THE WORLD FIT	10–14	8 cents
MILK-FAIRY PLAY	6–12	12 cents
MILKMAID CHORUS, THE	12–18	9 cents
WHO SAYS SIX-YEAR MOLARS	8–12	4 cents

Plays distributed by both *National Dairy Council* and *Philadelphia Interstate Dairy Council,* 721 Head Building, Philadelphia, Penn.

	Age Group	*Price*
ALL IN A STEW	14–18	8 cents
EATING MILK	10–12	5 cents
HEALTH IN TOYLAND	6–12	5 cents
HEALTH FASHION SHOW	Girls 12–18	10 cents
HOW MILK IS MADE	6–10	5 cents
MILK FOR THE WHOLE WORLD	8–12	3 cents
MILK BRIGADE, THE (For Playgrounds)	6–10	8 cents
QUEST FOR THE FOUNTAIN OF HEALTH, THE	8–12	7 cents
ROAD TO HEALTH, THE	10–14	8 cents

Plays distributed by *Philadelphia Intertsate Dairy Council.*

	Age Group	*Price*
ALL IN THE POINT OF VIEW	Boys 10–12	Nominal
BURGLAR IN THE HOUSE, THE	12–18	Nominal
HEALTH MINSTREL		
PUNCH AS A COOK (For Playgrounds)	14–18	Nominal
SLEEPING BEAUTY	10–12	Nominal

Plays distributed by *New England Dairy Council,* 51 Cornhill, Boston, Mass.

	Age Group	*Price*
HAPPY INTERLUDE (Group of Skits)	10–14	25 cents
OLD KING COLE'S BIRTHDAY (For groups of 100 to 1,000)	10–14	25 cents
SCARECROW, THE	10–14	10 cents

Plays published by *National Tuberculosis Association,* 370 Seventh Avenue, New York City.

	Age Group	*Price*
DAVID AND THE GOOD HEALTH ELVES	7–12	10 cents
FUTURE DOCTOR'S CLINIC, THE	10–18	10 cents
JEWELS OF CORNELIA, THE	10–18	10 cents
PASSING OF THE LITTLEST PAGEANT, THE	13–	10 cents
PLAYING VISIT	5–7	10 cents
ROBIN GOOD AND HIS FOLLOWERS	10–18	10 cents
RED, RED CORPUSCLES, THE	10–18	10 cents
SPIRIT OF THE DOUBLE BARRED CROSS, THE	13–	25 cents
THEFT OF THISTLEDOWN, THE	10–	10 cents
TODAY'S COURT OF HONOR	7–18	10 cents

From *Chicago Tuberculosis Institute,* 360 North Michigan Boulevard, Chicago, Ill.

	Age Group	*Price*
HEALTH COMPANIONS, THE	7–12	10 cents
IMPEACHING THE CONSTABLE	13–	10 cents
KING GOOD HEALTH WINS	5–12	10 cents
WHAT'S IN A DREAM	13–18	10 cents

DRAMATIZING CHILD HEALTH, by Grace Hallock, $2.00. American Child Health Association, 370 Seventh Ave., New York City. *Contains the following plays:*

	Age Group
Bag of Fresh-Air Dreams, A	8–12
Cho-Cho and Health Fairy Plays	8–12
Costly Party, The	10–14
Green Rowan	8–12
How Prince Joy was Saved	8–12
House the Children Built, The	8–12
Little Vegetable Men, The	8–12
Magic Oat Field, The	8–12
The Riddle	10–14
Songs, Dialogues and Pageantry	8–12

Plays published by *The Dairymen's League Coöperative Association, Inc.* 11 West 42nd St. New York City. *The Wonders of Milk*—A Reading Guide for Boys and Girls in Graded Schools and Junior High.

	Age Group	*Price*
THE ITALIAN TWINS AND NONA THE GOAT (A play in two acts)	12–18	10 cents
HOW THE ALPS GOT THEIR NAME	10–16	10 cents
THE STRAW MAN	12–18	10 cents

SAFETY PLAYS. From *National Dairy Council, Education Division,* 1 Park Avenue, New York City. 30 cents each.

BILL'S CHRISTMAS FRIGHT	10–14
BRUIN'S INN (Fire Prevention)	10–14
CRACKER CONSPIRACY, THE (Fourth of July Fantasy)	10–14
HERO, THE	10–14
HOW KNOWLEDGE DRIVETH AWAY FEAR (A Morality Play)	10–16
LOST CAMPING PLACE, THE	10–14
RUNAWAY BALL, THE	9–12

IN SAFETY EDUCATION MAGAZINES

	Issue	*Age Group*
AN INDIAN TRAIL TO SAFETY	Nov. 1926	Boys 8–12
CHIEF BLACK HAWK (Rules of Safety)	June 1928	Boys 8–12
CLEARING THE COAST (Winter Sports)	Feb. 1927	8–14
COURT DECIDES FOR SAFETY, THE	Sept. 1928	
HOMELESS FAIRY, THE (Christmas Play)	Dec. 1927	8–12
CHRISTMAS LAND, THE (Masque-Safety on Ice)	Dec. 1926	8–14
LAKE, THE (Swimming. Water Safety)	May 1927	Girls 8–14
LAST DRYADS, THE (Fire Prevention)	Oct. 1927	8–14
LITTLE HUT IN THE WOODS, THE (Carelessness)	Nov. 1927	8–12
MARY ELLEN'S DREAM (Safety Patrol)	April 1927	8–14
MYSTERY BOX, THE (Play in a Safe Place)	May 1928	8–12
WASHINGTON'S BIRTHDAY TEA PARTY A (Home Safety)	Jan. 1927	8–14

NATIONAL DAIRY COUNCIL, Chicago, Ill. publishes a number of Health Plays. List sent on request. (910 S. Michigan Ave.)

National Safety Council, 120 W. 42nd St., N. Y. C. Publishes Plays for Children, each 25 cents.

Bill's Christmas Fright. Teaches care of playthings.
Bruin's Inn. Danger of setting fires.
The Cracker Conspiracy. A Sane Fourth.
The Hero. Good Sportsmanship.
The Magic Crystal. (30 cents.)
The Runaway Ball. Street Play.

Plays and Pageantry. A list of 25 Health Plays recommended by the National Health Council, National Tuberculosis Assn., 370 Seventh Ave., N. Y. Single Copies Free.

IX. PLAYS FOR COMMUNITY THEATRE GROUPS

One-Act Plays for Advanced Groups

His Soul, by Eleanor Maud Crane. A farce. 2 men, 2 women. Modern costumes. Plays 30 minutes. About the young artist and the model who came to life.——*Samuel French. 30 cents.*

Marriage Proposal, A., by Anton Tchekoff. Comedy. Translated by Barrett H. Clark. 2 men, 1 woman. Plays 30 minutes. One of the funniest plays ever written. In World's Best Plays Series.——*Samuel French. 35 cents.*

Morning Call, A, by Charles Dance. Comedietta. 1 man, 1 woman. Plays 30 minutes. One of the most delightful two-character plays.——*Samuel French. 25 cents.*

Panurge's Sheep, by Meilhac and Halévy. Comedy. Translated by Barrett H. Clark. 1 man, 2 women. Plays 30 minutes. Based on the obstinacy of a charming woman. In World's Best Plays Series.——*Samuel French. 35 cents.*

Pater Noster, by François Coppée. A Poetic Play. 3 men, 3 women. Plays 35 minutes. A dramatic incident of the Paris Commune, 1871. In World's Best Plays Series.——*Samuel French, 35 cents.*

Snowstorm, by Sidney Bowkelt. Drama. 1 man, 1 woman. Plays 20 minutes. A strong play, full of pathetic interest and dramatic force.——*Samuel French. 25 cents.*

Third Man, The, by Roderick Benedix. Comedy. 3 women, 1 man. Plays 30 minutes. An amusing comedy based on the obstinacy of human beings. In World's Best Plays Series.——*Samuel French. 35 cents.*

Village, The, by Octave Fenillet. Comedy. Translated by Barret H. Clark. 2 men, 2 women. Plays 30 minutes. The picture of an elderly couple who have not realized their happiness until they almost lost it. In World's Best Plays Series.——*Samuel French. 35 cents.*

Cobbler's Den, The, by Seumas O'Brien. 1 act. Drama. 3 men, 1 woman. Plays 30 minutes. Modern. A gripping little drama, laid during the Irish Revolution. In One-Act Plays for Stage and Study, 384 Series.——*Samuel French. $3.15 (Royalty $5.00.)*

Dear Departed, The, by Stanley Houghton. Comedy in one act. 3 men, 3 women. Time 30 minutes. A clever dramatization of a famous story.——*Samuel French. 30 cents. (Royalty $5.00.)*

Game of Chess, A, by Alfred Sutro. 1 act. 1 man, 1 woman. Plays 30 minutes. Comedy and Social Satire.——*Samuel French. 30 cents. (Royalty $5.00.)*

Hearts Enduring, by John Erskine. 1 act. Poetic Play. 1 man, 1 woman. Costumes time of the Crusaders. Plays 20 minutes. A tense and romantic little tragedy about the return of a Crusader to his wife, who is a victim of leprosy.——*Samuel French. 30 cents. (Royalty $5.00.)*

Heart of Old Kentucky, The, by Glen Hughes. 1 act. A folk play. 5 men, 3 women. Mountaineer costumes. Plays 15 minutes. A burlesque written on such plays as *Sun-Up, Hell Bent for Heaven,* etc. In NEW PLAYS FOR MUMMERS.——*Samuel French. $1.50.* (*Royalty $5.00.*)

Host, The, by Franz Molnar. 1 act. Satirical Comedy. 6 men, 4 women. Plays 30 minutes. A satirical comment on human nature. In ONE-ACT PLAYS FOR STAGE AND STUDY.——*Samuel French. $3.15* (*Royalty $5.00.*)

In the Valley, by Paul Green. Negro Drama. 1 act. 8 men, 2 women. Plays an hour. A powerful and dramatic negro play. In IN THE VALLEY.——*Samuel French. $2.60.* (*Royalty $5.00.*)

IN MAY, by Erno Szep. Comedy. 1 act. 3 men, 1 woman. Plays 40 minutes. A delightful satirical and sentimental comedy.——*Samuel French. 30 cents.* (*Royalty $5.00.*)

Knives from Syria, by Lynn Riggs. One act. 2 men, 2 women. Plays 30 minutes. A picturesque mid-western episode in which a Syrian peddler plays a rôle. In ONE-ACT PLAYS FOR STAGE AND STUDY, 3RD SERIES.——*Samuel French. $3.15.* (*Royalty $5.00.*)

MADONNA, by George Middleton. 1 act. 3 men, 1 woman. Plays 35 minutes. A father talks to his daughter the night before her wedding and tells her what marriage means.——*Samuel French. 35 cents.* (*Royalty $5.00.*)

Skim Milk, by Alice C. D. Riley. 1 act. 3 men, 2 women. Plays 15 minutes. About Rose Stanley, the woman who was destined not to drink the *wine* of life but its *Skim Milk.* In THE MANDARIN COAT.——*Samuel French. $1.85.* (*Royalty $5.00.*)

S. O. S., by Preston Gibson 1 act. 6 men, 2 women. For very advanced group. ——*Samuel French. 30 cents* (*Royalty $5.00.*)

Your Fiery Furnace, by Paul Green. 2 men, 2 women. Plays 30 minutes. One scene from *In Abraham's Bosom.* In LONESOME ROAD.——*Samuel French. $2.00.* (*Royalty $5.00.*)

ARTIST, THE, by A. A. Milne. Duologue. 1 act. 1 man, 1 woman. Plays 25 minutes. A clever scene.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

CAMBERLEY TRIANGLE, THE, by A. A. Milne. Comedy. 1 act. 2 men, 1 woman. A clever and humorous play based on a domestic difficulty.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

Corsican Lieutenant, The, by Robert Housum. Historical Comedy. 1 act. 6 men, 5 women. Plays 50 minutes. Laid in France in 1786, showing Napoleon before he was famous. In ONE-ACT PLAYS FOR STAGE AND STUDY.—— *Samuel French. $3.15.* (*Royalty $10.00.*)

DRUMS OF OUDE, by Austin Strong. 1 act. 7 men, 1 woman. Plays 50 minutes. Costumes 1857 and British Military. One of the finest melodramas ever written.——*Samuel French. 50 cents.* (*Royalty $10.00.*)

Gettysburg, by Percy MacKaye. 1 act. 1 man, 1 woman. Plays 25 minutes. A charming poetic sketch. In YANKEE FANTASIES.——*Samuel French. $1.50.* (*Royalty $10.00.*)

Helpless Herberts, by Alfred Kreymborg. A mask comedy. 1 act. 1 man, 1 woman. Plays 30 minutes. Modern. Charming and effective. In ROCKING CHAIRS AND OTHER COMEDIES.——*Samuel French. $1.60.* (*Royalty $10.00.*)

JUDGE LYNCH, by J. W. Rogers, Jr. Drama. 1 act. 2 men, 2 women. Plays 30 minutes. Modern. A tensely dramatic play with lynching as background. ——*Samuel French. 50 cents.* (*Royalty $10.00.*)

People Who Die, by Alfred Kreymborg. An echo play. 1 act. 1 man, 1 woman. Plays 25 minutes. Modern. For sophisticated audiences. In PUPPET PLAYS. ——*Samuel French. $1.60.* (*Royalty $10.00.*)

THRESHOLD, THE, by Harold Chapin. 1 act. 1 man, 1 woman. Plays 20 minutes. A deeply stirring and dramatic drama of Welsh mining life.——*Samuel French. 30 cents.* (*Royalty $10.00.*)

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CRAIG'S WIFE, by George Kelley. Drama in 3 acts. 5 men, 6 women. An admirable study for contemporary character. Won the Pulitzer Prize for 1926. ——*Samuel French. 75 cents.* (*Royalty quoted on application.*)

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X. INDIAN MATERIAL

Stories for Reading and Dramatization and Books Which Give Historical Data and Costume Illustrations

AROUND THE IROQUOIS STORY FIRE, by Mabel Powers. Stories by a lecturer and storyteller.——*Frederick A. Stokes Co. $1.00.*

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BOOK OF INDIAN CRAFT AND INDIA LORE, by Julia H. Salmon. Illustrated. 30 Photographs.——*Harper and Brothers. $3.50.*

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MEMORIES OF A WHITE CROW INDIAN, by Thomas B. Marquis.——*The Century Co. $3.00.*

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Music and Dances

INDIAN ACTION SONGS, by Frances Densmore. Indian customs by means of songs and appropriate action.——*C. C. Birchard & Co. 25 cents.*

AN INDIAN IDYL, by John Mo Krejs.——*G. Schirmer, Inc. 30 cents.*

INDIAN SERENADE, by Lorena Beresford. *An Indian Lover's Song.*——G Schirmer, *Inc. 50 cents.*

INDIAN GAMES AND DANCES, WITH NATIVE SONGS, by Alice Fletcher.——*C. C. Birchard & Co. $2.00.*

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Plays

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Poet's Guild, 147 Avenue B., New York City.
Presbyterian Board of Publication, and Sabbath School Work, Witherspoon Building, Phila., Penna.
Public School Publishing Company, Bloomington, Ill.
Putnam's, G. P., Sons, 2–6 West 46th Street, New York City.

Rand, McNally and Co., 536 Clark Street, Chicago, Ill. 270 Madison Avenue, New York City.
Recreation Training School of Chicago, 800 So. Halsted Street, Chicago, Ill.
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World Book Company, 333 Park Hill Avenue, Yonkers, N. Y.

WAYNE, NEBR.
STATE TEACHERS COLLEGE

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